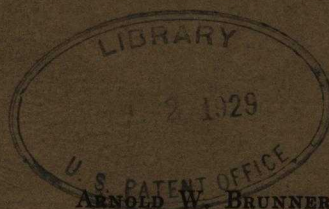


152

ATLANTIC TERRA COTTA



ARNOLD W. BRUNNER ASSOCIATES

EBERSON & EBERSON

CASS GILBERT

THOMAS W. LAMB

ROBERT J. REILEY

H. CRAIG SEVERANCE

April, 1929

VOLUME • X • MCM XX IX NUMBER • 1

Terra Cotta Exhibit

While we shall gladly send samples of Terra Cotta to any architectural firm, we recommend that the Architect visit our display of Atlantic Terra Cotta in our New York Office, 19 West 44th Street.

Here he will find Terra Cotta covering the great variety of Atlantic colors and textures, displayed for the greater part in large plain ashlar blocks.

The exhibit is illuminated with daylight lamps to avoid the color illusions of artificial light.

Particularly interesting is the long line of abbochrome colors and textures, one of the most recent developments in Atlantic Terra Cotta. Possible polychrome combinations are shown.

The exhibit covers unglazed, matt glazed, lustrous glazed, conglomerate, abbochrome, polychrome, silver and gold.

Our invitation also includes Owners, Builders, Draftsmen and Architectural Students.

Atlantic Terra Cotta Company
19 West 44th Street, New York

ATLANTIC TERRA COTTA

PRINTED MONTHLY FOR ARCHITECTS



New York City's Terra Cotta Line



©

Atlantic Terra Cotta Company
19 West 44th Street, New York

Atlanta Terra Cotta Company
Glenn Building, Atlanta, Georgia

Dallas, Texas
Praetorian Bldg.

Newark, N. J.
11 Halsey Street

Philadelphia, Pa.
Otis Bldg.

Atlantic Terra Cotta Works:
Tottenville, Staten Island, N. Y.
Perth Amboy, N. J.
Rocky Hill, N. J.

Atlanta Works:
East Point, Georgia



Plate I—Atlantic Terra Cotta

9715

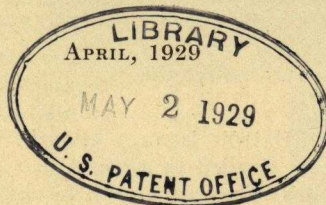
400 Madison Avenue
New York City

H. CRAIG SEVERANCE, *Architect*
GEO. A. FULLER Co., *Builders*

400 Madison Avenue occupies the entire block front between 47th and 48th Streets on the west side of Madison Avenue, one of the most valuable sites in New York. Its near neighbor is the Ritz Carlton Hotel. The entire building is abbochrome. Atlantic Terra Cotta. There is some boldly modeled detail but for appearance the building depends upon fields of plain ashlar, mass and proportion. Variations that occur in conglomerate abbochrome give the facade light and life. The general color effect is medium cream, variations between light cream and old ivory. The variations are owing to normal variations in kiln temperature and are not in any way artificial. The surface is slightly rough with a light over glaze that gives a soft luminous glow.

ATLANTIC TERRA COTTA

VOL. X



No. 1

The Versatility of Atlantic Terra Cotta

THE illustrations in this number of ATLANTIC TERRA COTTA show to some extent the wide versatility of Terra Cotta. Between the simple cream matt glazed Terra Cotta of the Cadets' Mess Hall at West Point, N. Y., and the brilliantly colored, intricately modeled fountains for Keith's Theatre at Flushing, L. I., there is an almost startling contrast. Halfway between the two extremes comes the Convent of St. Joseph at Brentwood, L. I., monochrome Terra Cotta modeled in accordance with the highly decorative Spanish School.

One advantage of Atlantic Terra Cotta for interiors such as the West Point Building is that the Terra Cotta is made by hand especially to fit every angle, curve, recess and projection. Every factory operation is based on the architect's drawings translated into Terra Cotta construction. The contractor is supplied with complete setting drawings to simplify the actual work of construction. For sanitary cleanliness and maximum light reflection there is nothing better than cream matt glazed Atlantic Terra Cotta.

The entire contract was a very large one covering kitchens, service dining rooms, cold storage rooms for the butcher, butcher shops, freezing rooms, dairy refrigerators for milk, butter and cheese; the vegetable preparing room, bakery, bread and pastry storage room, dry grocery room, walls of elevator hatchway and all the wash rooms. This is only a partial list and in many instances the rooms are repeated on all five floors of the building. The illustrations show the character of the work but give little idea of its extent.

The same type of construction has been applied in many instances for bakeries, dairies, and food product factories of all kinds and very generally for power house interiors. Sometimes the wainscoat is executed in a darker color and the walls simply paneled with bands of color.

St. Joseph's Convent in Brentwood, L. I., is a

typical Terra Cotta design showing the flexibility of Terra Cotta in intricate modeled detail. The color is a special light gray with a very light glaze that gives it a slightly luminous color effect.

The possibilities of modeled detail in Atlantic Terra Cotta are practically unlimited and the only necessary requirement is to have a Modeling Department competent to execute the work. The Atlantic Modeling Studios are under the direction of artists in the best sense of the word, men of talent, education and experience. Models are prepared in clay and the architect has opportunity to approve or correct the models by photographs or by personal inspection. When fully approved the clay models are transposed into Terra Cotta, color is applied and the material placed in kiln. Under this system it is not necessary for the architect to engage expensive sculptors to execute his work. He will find the Atlantic Studios competent and he has the opportunity of seeing exactly what the modeling will be before the yielding clay is transformed by fire into permanently enduring Terra Cotta.

The fountains for the lobby of Keith's Theatre in Flushing, L. I., call into play every possibility of Terra Cotta modeling and a wide range of brilliant Terra Cotta colors. The result is almost fantastic, thoroughly in keeping with the other decorations of the lobby, and the result is one of the most colorful rooms in the country. In any place but a theatre a quieter treatment might be desired but a theatre is an architectural law unto itself. The theatre-goer, particularly if he is going to a variety theatre, expects variety. The moment he presents his ticket at Keith's Theatre he is transported into a modern Alhambra. He gets a complete change of environment with amazing suddenness.

The physical properties of Atlantic Terra Cotta, as well as its decorative possibilities, recommend Terra Cotta for fountains. It is hollow

and therefore easily piped. The glazed surface is impervious and does not soak up water. The constant stream of playing water does not wear the material in the slightest degree. If the fountains are to be illuminated the glazed colors reflect the light brilliantly.

The Grand Riviera Theatre in Detroit is an example of polychrome Terra Cotta applied to a theatre exterior, structural as well as decorative. Electric signs advertise a theatre by night but day time attractiveness is well achieved by poly-

chrome Terra Cotta. The colorful exterior attracts the eye and suggests the color, life and entertainment expected in a modern theatre.

Terra Cotta is almost a standard material in theatre construction today but there is nothing standard about theatre design. The versatility of Atlantic Terra Cotta is without limit. The architect can design with a free hand and it makes little difference whether his design is conventional, original or fantastic. The building as he visualizes it can be realized to the last degree.



Plate II—Atlantic Terra Cotta

9180

Cadets' Mess Hall—U. S. Military Academy West Point, N. Y.

ARNOLD W. BRUNNER ASSOCIATES, *Architects*
OFFICE OF THE QUARTERMASTER, *Builder*

The entire service section of the new Mess Hall at West Point is tiled with cream glazed Atlantic Terra Cotta. The work includes all kitchens, bakeries, butcher shops, storage rooms, dairy rooms, vegetable rooms, hallways, elevator shafts and wash rooms. The Terra Cotta is made by hand to fit every angle, curve, recess and projection. Sanitary cleanliness, light reflection, durability and fire safety are assured.



Plate III—Atlantic Terra Cotta

9180

Cadets' Mess Hall—U. S. Military Academy
West Point, N. Y.

ARNOLD W. BRUNNER ASSOCIATES, *Architects*
OFFICE OF THE QUARTERMASTER, *Builder*

The Atlantic Terra Cotta is made to fit window sills, lintels and jambs. Atlantic Terra Cotta is always made by hand and to measure so that it takes up readily without expensive cutting and fitting.

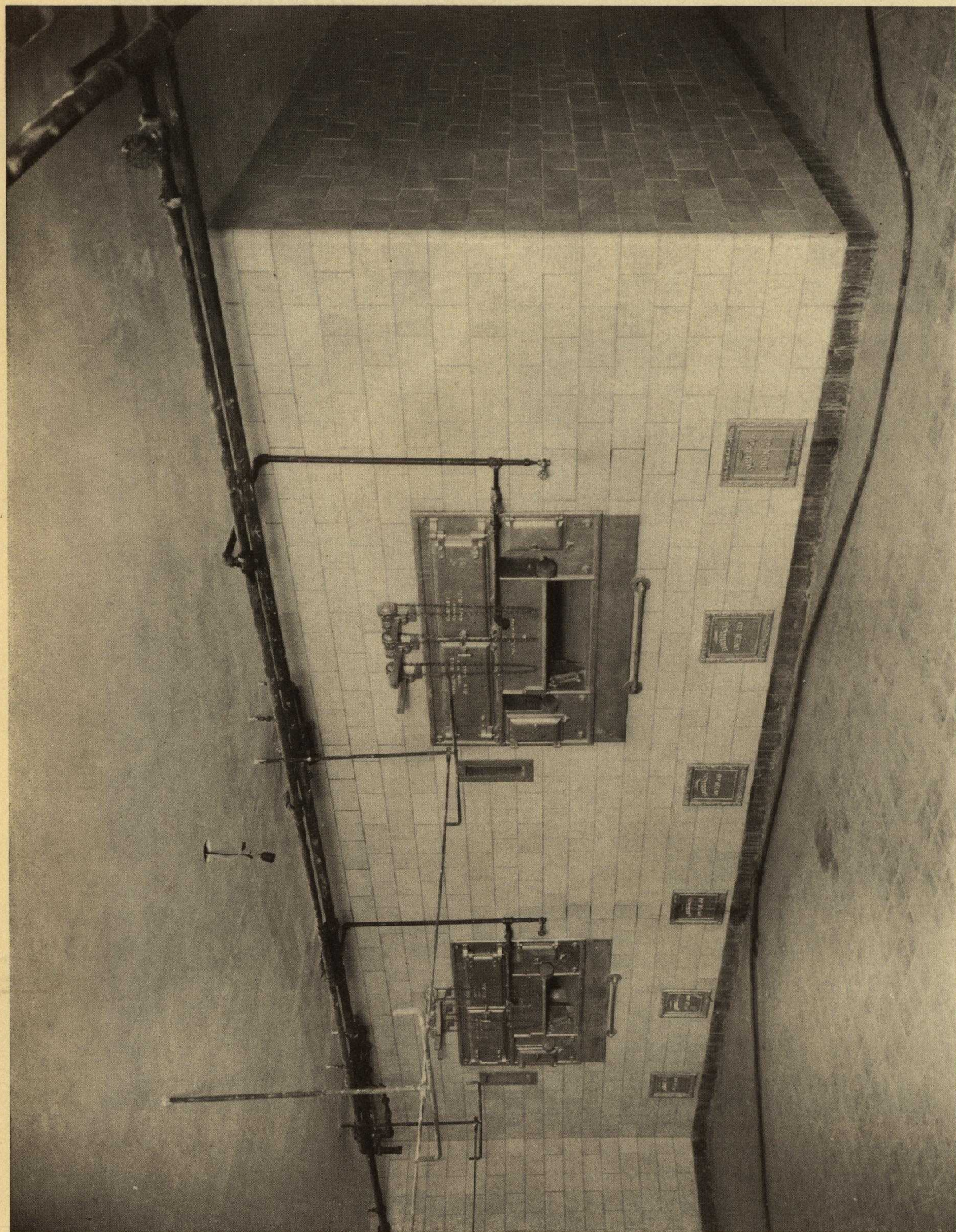


Plate IV—Atlantic Terra Cotta

U. S. Military Academy—One of the Bakeries

West Point, N. Y.

ARNOLD W. BRUNNER ASSOCIATES, *Architects*
OFFICE OF THE QUARTERMASTER, *Builder*

A cream glazed Terra Cotta wall makes it one of the cleanest bakeries in the country.



Plate V—Atlantic Terra Cotta

U. S. Military Academy—One of the Hallways

West Point, N. Y.

ARNOLD W. BRUNNER ASSOCIATES, *Architects*
OFFICE OF THE QUARTERMASTER, *Builder*

Light that enters through the windows on one side is reflected by the Terra Cotta walls on the other.
Glazed Atlantic Terra Cotta has minimum light absorption.

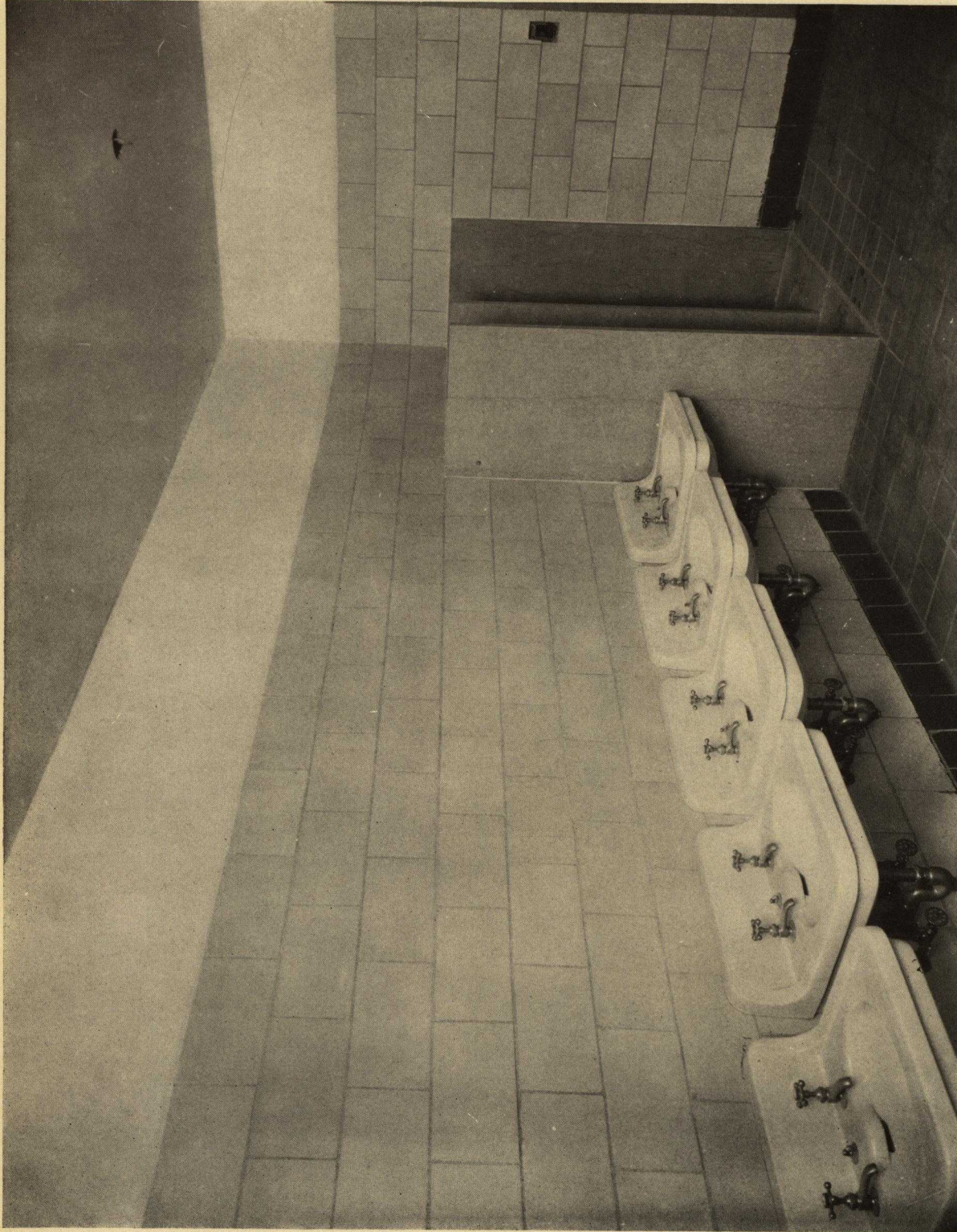


Plate VI—Atlantic Terra Cotta

U. S. Military Academy—One of the Wash Rooms

West Point, N. Y.

ARNOLD W. BRUNNER ASSOCIATES, *Architects*
OFFICE OF THE QUARTERMASTER, *Builder*

Glazed Atlantic Terra Cotta walls are thoroughly practical, sanitary and clean.



Plate VII—Atlantic Terra Cotta

8784

Convent of St. Joseph

Brentwood, L. I.

ROBERT J. REILEY, *Architect*

H. A. HARRIS Co., *Builder*

Intricately modeled Atlantic Terra Cotta concentrated in individual features and set off by plain wall surfaces gives effective contrast.



Plate VIII—Atlantic Terra Cotta

8784

Convent of St. Joseph

Brentwood, L. I.

ROBERT J. REILEY, *Architect*

H. A. HARRIS Co., *Builder*

Atlantic Terra Cotta lends itself readily to the most intricate type of modeled detail and the Atlantic Studios are educated, trained and experienced in every architectural style. In color the Terra Cotta harmonizes with the brick of the plain wall surfaces.

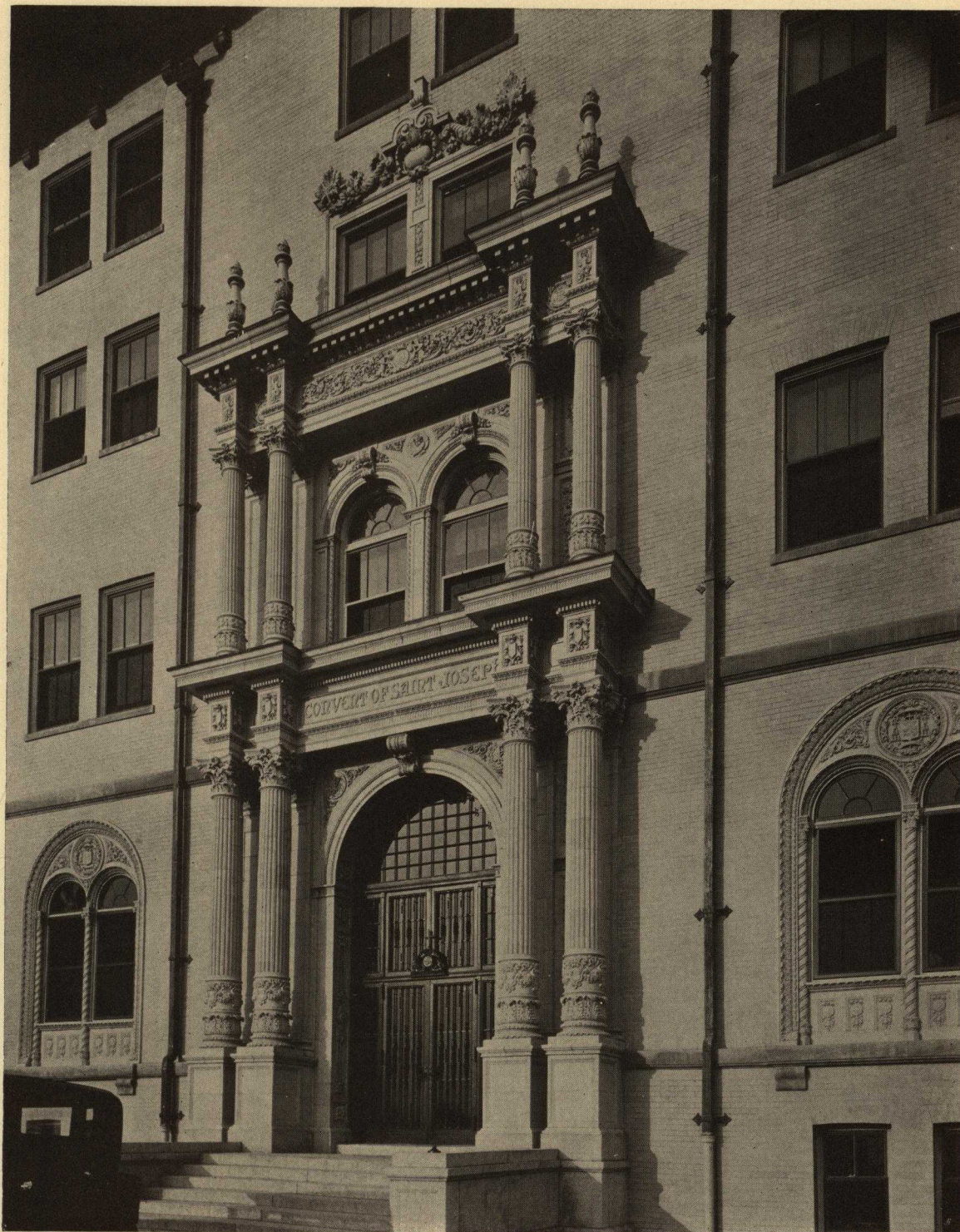


Plate IX—Atlantic Terra Cotta

8784

Convent of St. Joseph

Brentwood, L. I.

ROBERT J. REILEY, *Architect*
H. A. HARRIS Co., *Builder*

Entrances are always interesting features in Spanish design. All the modeled details including the columns are of Atlantic Terra Cotta.



Plate X—Atlantic Terra Cotta

8784

Convent of St. Joseph

Brentwood, L. I.

ROBERT J. REILEY, *Architect*

H. A. HARRIS Co., *Builder*

Some of the windows, but not too many, are featured with Atlantic Terra Cotta.
They brighten the entire facade.



Plate XI—Atlantic Terra Cotta

8784

Convent of St. Joseph

Brentwood, L. I.

ROBERT J. REILEY, *Architect*

H. A. HARRIS CO., *Builder*

The Terra Cotta arches which spring from the Terra Cotta capitals are strongly modeled. The two story loggia is one of the most interesting features of the convent design.



Plate XII—Atlantic Terra Cotta

8784

Convent of St. Joseph

Brentwood, L. I.

ROBERT J. REILEY, *Architect*

H. A. HARRIS Co., *Builder*

At one stage of Atlantic Terra Cotta manufacture models are completed in plastic clay so that any necessary alteration can be made before the Terra Cotta is moulded, glazed and kiln fired. The architect approves models from photographs or by personal inspection at the factory. The one foot rule shown under each photograph gives the scale.



Plate XIII—Atlantic Terra Cotta

8784

Convent of St. Joseph

Brentwood, L. I.

ROBERT J. REILEY, *Architect*

H. A. HARRIS Co., *Builder*

Shop models for Atlantic Terra Cotta are made with plastic modeling clay. Plaster moulds are made and the Terra Cotta hand pressed, hand finished, dried, glazed and kiln fired at a temperature of 2250° F. Were it not for the economy of Atlantic Terra Cotta modeling the decorative school of Spanish design would seldom be followed as precedent.



Plate XIV—Atlantic Terra Cotta

9445

Wall Fountains for the Grand Foyer of Keith's Theatre

Flushing, L. I.

THOMAS W. LAMB, *Architect*

B. F. KEITH, *Builder*

Wall fountains were made in duplicate, repeating the colors of the central fountain. The Terra Cotta figure is cream and the background brilliant gold Terra Cotta illuminated by concealed lights.



LOUIS ZDUL
PHOTOGRAPHER
NEW YORK

Plate XV—Atlantic Terra Cotta

9445

Fountain for Keith's Theatre

Flushing, L. I.

THOMAS W. LAMB, *Architect*

B. F. KEITH, *Builder*

The fountains in the Grand Foyer of Keith's Theatre take full advantage of the possibilities of Atlantic Terra Cotta in modeled form and in brilliant color. The large central fountain is the most decorative feature in a highly decorative setting. Dark blue and green predominate in color arrangement but there are highlights of orange, touches of red, gold and several incidental colors delicately applied. The glazes are generally lustrous and brilliant. The fountains are continuously playing while the theatre is open.

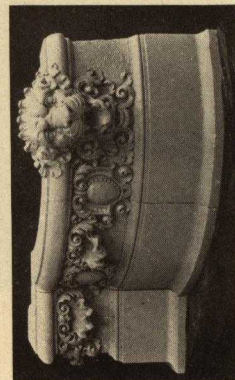
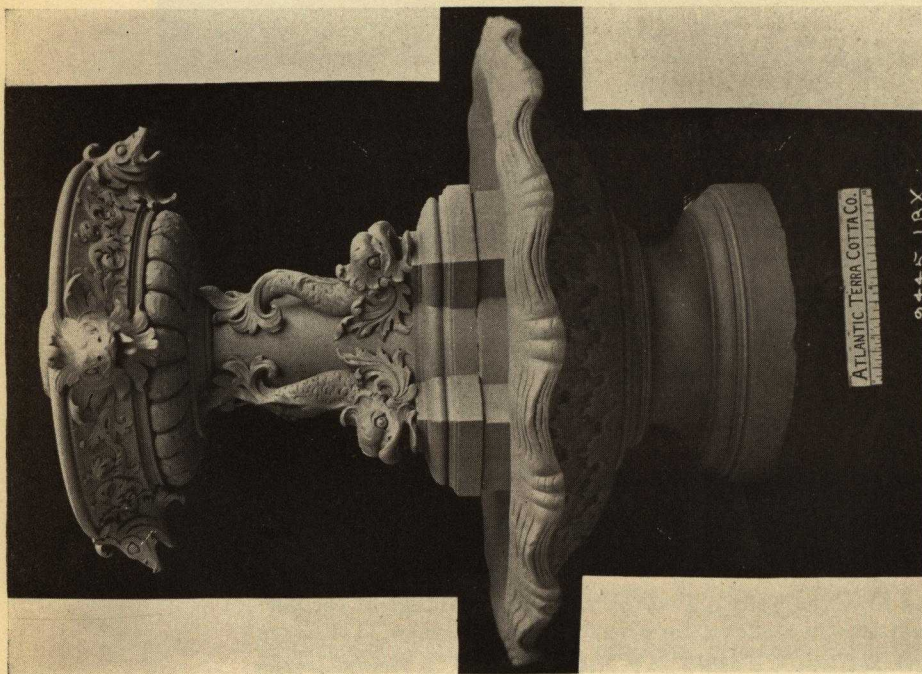


Plate XVI—Atlantic Terra Cotta



Shop Models of Fountains—Keith's Theatre

Flushing, L. I.
THOMAS W. LAMB, *Architect*
B. F. KEITH, *Builder*

The fountains are over seven feet high and show the possibilities of flexible modeling in Atlantic Terra Cotta. Glazed in brilliant colors, they are striking features in the Grand Foyer.

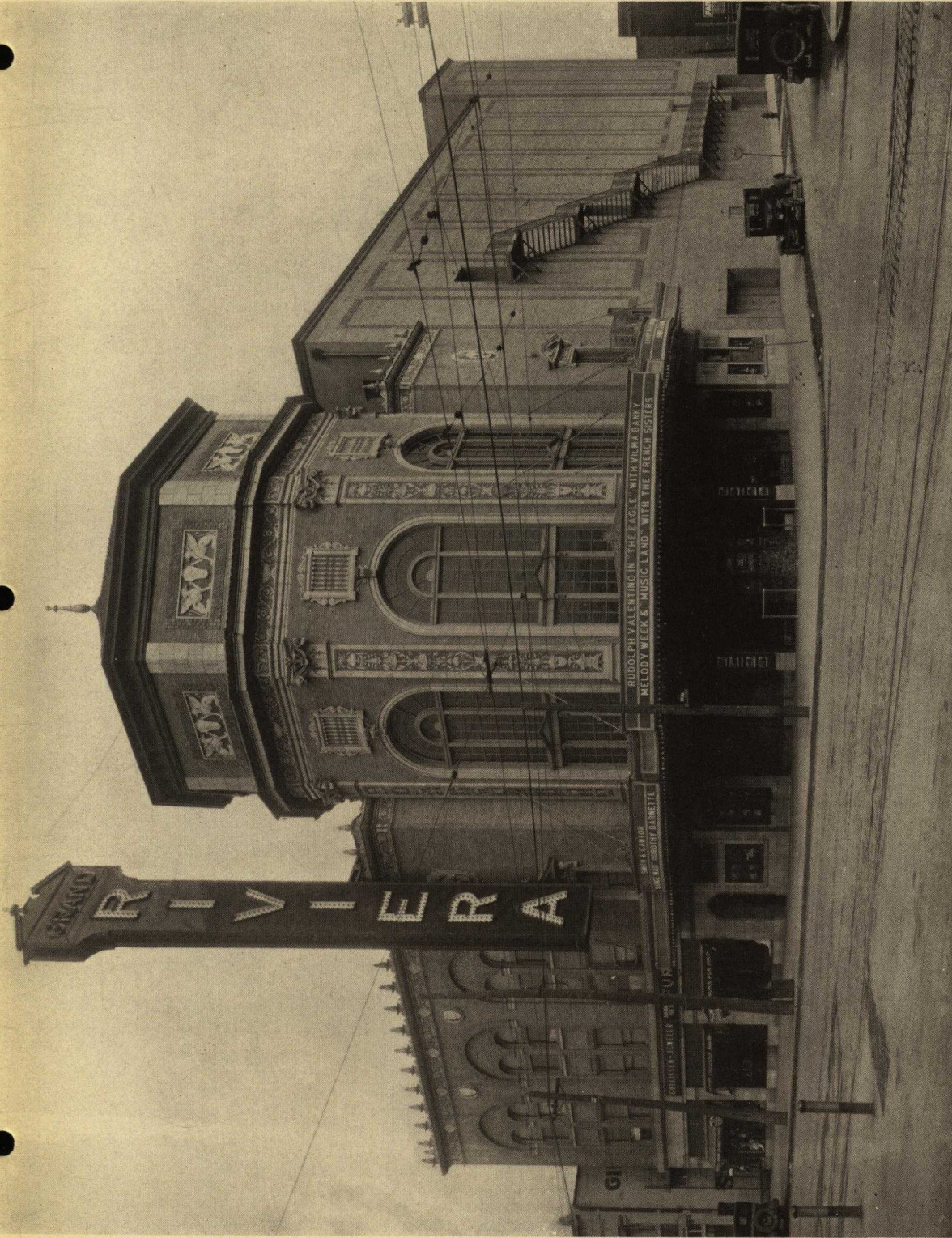


Plate XVII—Atlantic Terra Cotta

Grand Riviera Theatre

Detroit, Michigan

EBERSON & EBERSON, *Architects*
THE OTTO MISCHE CO., *Builders*

Electric signs advertise a theatre by night. Brilliantly colored polychrome Atlantic Terra Cotta is equally effective by day. The body color is one of the Atlantic abbochromes. The background of the polychrome colors is tan and brilliant colors are applied over a cream matt glaze. Atlantic Terra Cotta is a standard material for theatre construction. Any style of design may be used and colors are available in a wide range.

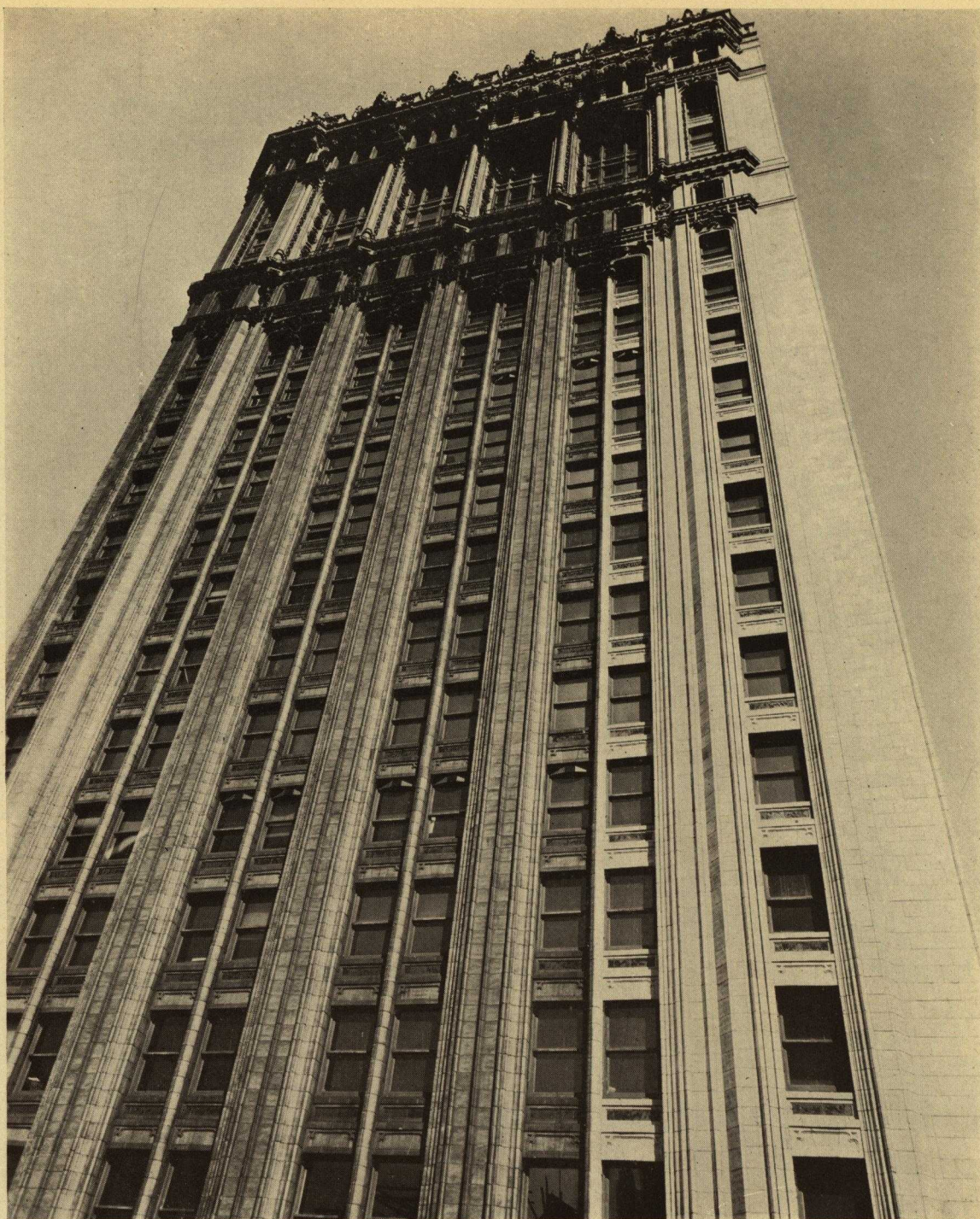


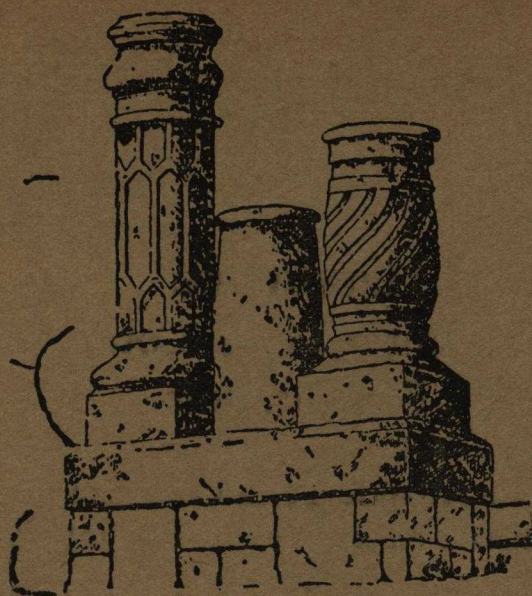
Plate XVIII—Atlantic Terra Cotta

West Street Building

New York City

CASS GILBERT, *Architect*

The towering Terra Cotta shaft of one of Cass Gilbert's masterpieces was erected over twenty years ago and is now being cleaned by the Service Department of the Atlantic Terra Cotta Company. The cleaned portion at the right shows that the light gray surface of the shaft and the brilliant colors of the entablature are being returned to their original freshness. Cleaning of an old building places it on a par with new buildings. Rents can be maintained and tenants retained. So many new office buildings have been erected during the past twelve months (and more are to come) that the importance of modernizing a building cannot be over emphasized. Cleaning the exterior is an essential part of modernizing operations. The Service Department of the Atlantic Company will undertake cleaning of any building.



Terra Cotta Chimney Pots

Catalog on Request

It only costs a few dollars to use Terra Cotta Chimney Pots, formal or informal, plain or decorative, and in any color.

In England you almost never see a chimney that is not topped out with chimney pots.

In America you too often see houses of English design with chimneys finished by an insignificant and inappropriate piece of flue lining.

With Atlantic Chimney Pots the chimney can be made an interesting architectural feature.

Atlantic Terra Cotta Company

19 West 44th Street, New York

Atlanta Terra Cotta Company

Atlanta, Georgia

Handmade Atlantic Terra Cotta For Interiors

Handmade Atlantic Terra Cotta can be recommended without reservation for fine interiors.

Handmade Atlantic Terra Cotta is made especially to fit the requirements and takes up naturally and easily with every angle, corner, recess, projection and curved surface.

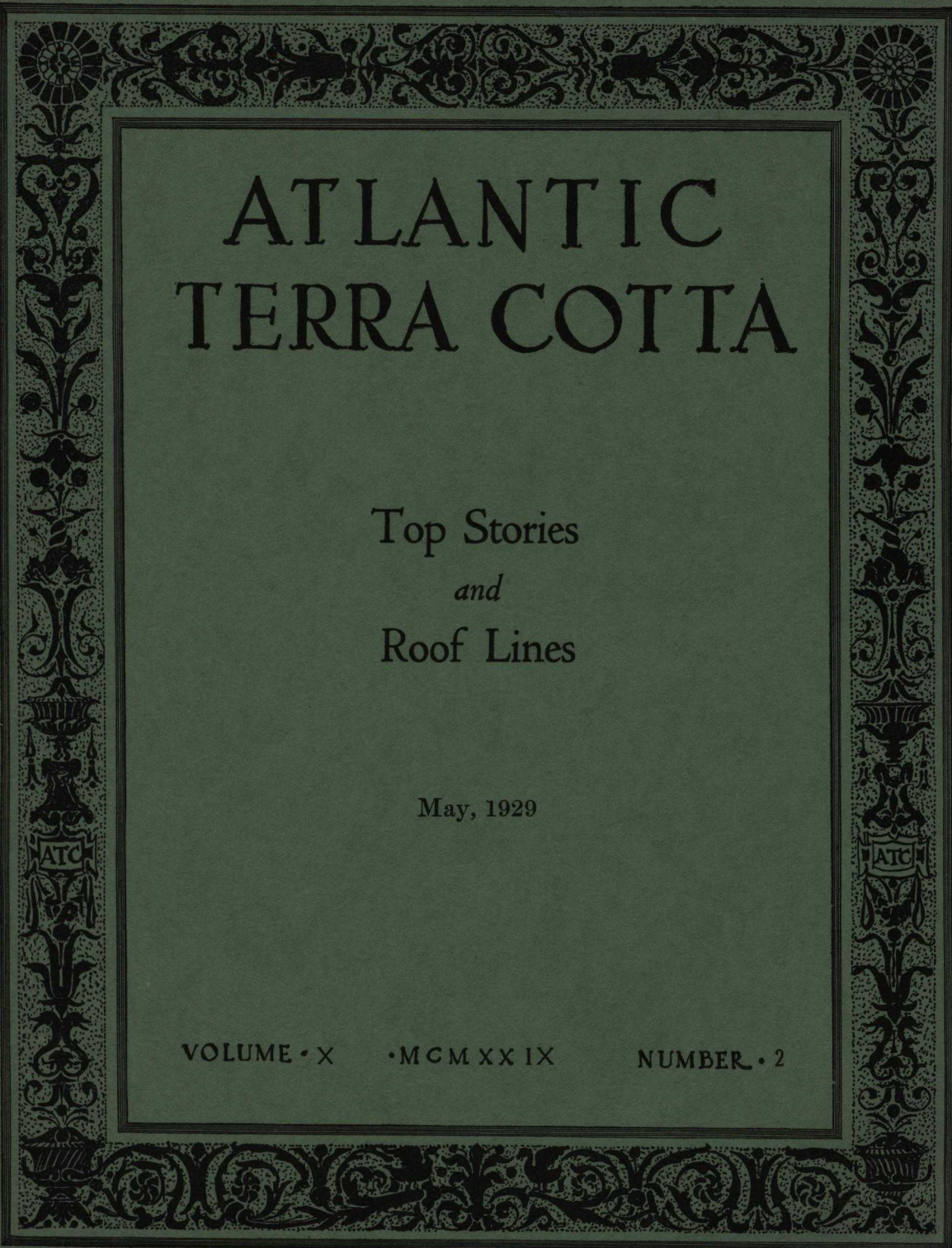
Atlantic Terra Cotta avoids the awkwardness of forcing a standard size block into a place that it was never made to fit.

With **handmade** Atlantic Terra Cotta the jointing can be laid out logically.

In a day of machine-made materials **handmade** Atlantic Terra Cotta has the interest and sincerity always associated with craftsmanship.

Atlantic Terra Cotta Company
19 West 44th Street, New York

Atlanta Terra Cotta Company
Atlanta, Georgia



ATLANTIC TERRA COTTA

Top Stories
and
Roof Lines

May, 1929

VOLUME • X • MCM XX IX NUMBER • 2

Terra Cotta Exhibit

While we shall gladly send samples of Terra Cotta to any architectural firm, we recommend that the Architect visit our display of Atlantic Terra Cotta in our New York Office, 19 West 44th Street.

Here he will find Terra Cotta covering the great variety of Atlantic colors and textures, displayed for the greater part in large plain ashlar blocks.

The exhibit is illuminated with daylight lamps to avoid the color illusions of artificial light.

Particularly interesting is the long line of abbochrome colors and textures, one of the most recent developments in Atlantic Terra Cotta. Possible polychrome combinations are shown.

The exhibit covers unglazed, matt glazed, lustrous glazed, conglomerate, abbochrome, polychrome, silver and gold.

Our invitation also includes Owners, Builders, Draftsmen and Architectural Students.

Atlantic Terra Cotta Company
19 West 44th Street, New York

Edw. A. Munsie
1986.

ATLANTIC TERRA COTTA

PRINTED MONTHLY FOR ARCHITECTS



New York City's Terra Cotta Line



©

Atlantic Terra Cotta Company

19 West 44th Street, New York

Atlanta Terra Cotta Company

Glenn Building, Atlanta, Georgia

Dallas, Texas
Praetorian Bldg.

Newark, N. J.
11 Halsey Street

Philadelphia, Pa.
Otis Bldg.

Atlantic Terra Cotta Works:

Tottenville, Staten Island, N. Y.

Perth Amboy, N. J.

Rocky Hill, N. J.

Atlanta Works:

East Point, Georgia

Copyright, 1929, by Atlantic Terra Cotta Company, New York



Plate XIX—Atlantic Terra Cotta

Photo by Sigurd Fischer

7200

Philadelphia Museum of Art

HORACE TRUMBAUER, C. C. ZANTZINGER & C. L. BORIE, JR.,
Associate Architects
GEORGE A. FULLER CO., Builders

The Philadelphia Museum is the "world's largest" example of Grecian temple design. In form, color, mass and proportion it corresponds with precedent of the 4th century B. C. Brilliant polychrome Atlantic Terra Cotta is used for the column capitals, the soffit of the portico, details of architrave, cornice and roof tiles. Atlantic scarlet vermillion and burnished gold are prominent among the many colors; the handmade tiles that cover the roof, four acres in extent, are glazed in two shades of blue; the roof cresting is dark blue, gold and black. The interior colonade is crowned with polychrome capitals. The pediment panels by C. Paul Jennewein and John Gregory will be of polychrome. The Philadelphia Museum stands on a hill in Fairmount Park at the end of a parkway leading from the Philadelphia City Hall,—a beautiful building in a perfect setting.

ATLANTIC TERRA COTTA

VOL. X

MAY, 1929

No. 2

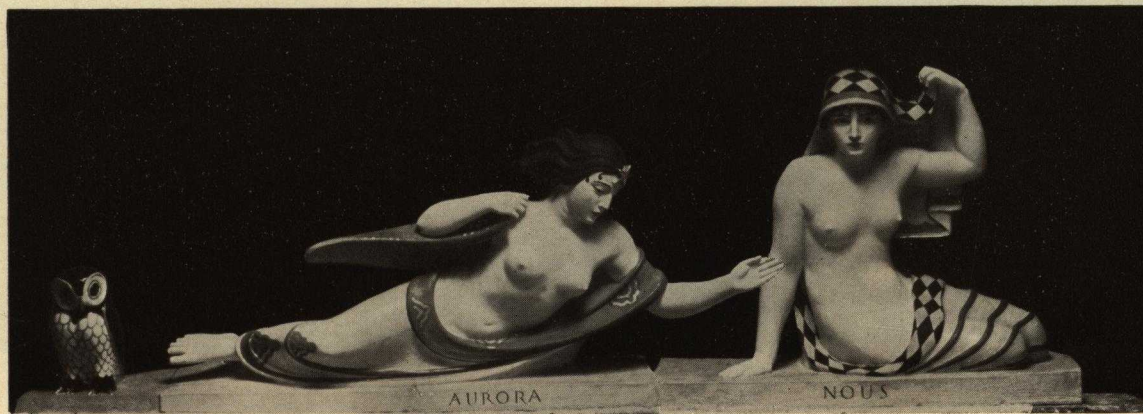
Antique Precedent

WHILE professional and lay interest is directed in a measure toward the latest developments in modern architecture, the schools of design that have stood the test of centuries are still being used as precedent in many instances.

These antique schools are as up-to-date in their present day application as any really modern school, and the design for a modern building in an antique style absorbs the architect's interest as completely and requires the same degree of professional skill as design according to a modern school.

The Philadelphia Museum of Art illustrates an entirely faithful reproduction of Grecian temple design in color as well as in form. Careful study of remaining fragments brings an understanding of the color theories of 400 B.C. The Philadelphia Museum is an authoritative presentation of early Grecian polychromy.

The Lee Plaza Apartment Hotel in Detroit is too high a building to be an exact reproduction of antique style, but the Romanesque motive is strongly emphasized throughout. In spite of its wealth of modeled detail Romanesque architecture always presents a solid appearance, a matter of form and color. The color used on the Lee Plaza Hotel is known as "Pershing Square" color because it was first used on the Pershing Square Building in New York, designed by York & Sawyer and John Sloan, Associates. It is a fire flashed color, buff gray with hap-hazard flashes of burnt sienna. The particular advantage of this color is that it will improve under the inevitable deposit of city dust and soot. Variation will always be visible but the contrast will be softened. Cleaning, that is so important for many buildings if they are to retain their distinction, will seldom or never be advisable for the Pershing Square color. The patina that will appear after years of exposure will be an added beauty.



Detail of pediment panel, Philadelphia Museum of Art, to be executed in polychrome
Atlantic Terra Cotta. C. Paul Jennewein, Sculptor.



Plate XX—Atlantic Terra Cotta

8825

The Lee Plaza Hotel

Detroit, Michigan

CHARLES NOBLE, *Architect*

THE OTTO MISCH CO., *Builders*

Detroit's newest apartment hotel rises from a one story base of Atlantic Terra Cotta. The beltcourses and the spandrels of the main elevations are of Atlantic Terra Cotta and the balconies, griffins, gargoyles and cornice on top of the building.



Plate XXI—Atlantic Terra Cotta

8825

The Lee Plaza Hotel

Detroit, Michigan

CHARLES NOBLE, *Architect*
THE OTTO MISCH Co., *Builders*

The fire flashed Atlantic Terra Cotta of the first story is an interesting color with the advantage that it will improve with exposure to the city dust and soot. Marked variations will be modulated but never entirely obscured. Atlantic Terra Cotta for first story elevations permits interesting architectural treatment where it can be most easily seen.

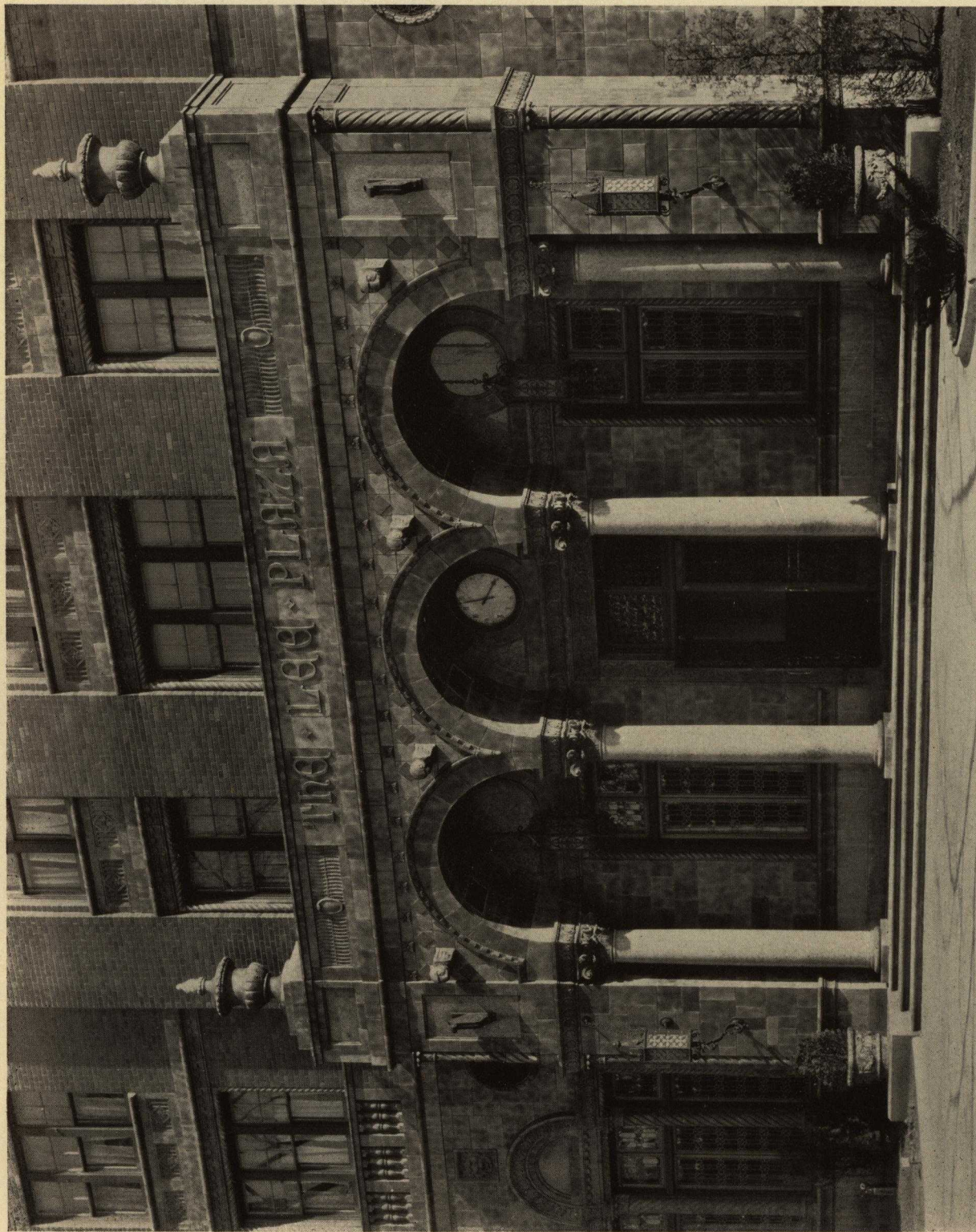


Plate XXII—Atlantic Terra Cotta

The Lee Plaza Hotel

Detroit, Michigan

CHARLES NOBLE, *Architect*

THE OTTO MISCH CO., *Builders*

The varied sizes of the ashlar, the column capitals and arches and arch soffits, grotesque heads, urns, window jambs and lintels combine to make the entrance to the Lee Plaza particularly interesting and inviting. A very interesting touch is that the diamond tiles over the arches are colored a cheerful brick red.



Plate XXIII—Atlantic Terra Cotta

8825

The Lee Plaza Hotel
 Detroit, Michigan

CHARLES NOBLE, *Architect*
 THE OTTO MISCH CO., *Builders*

Terra Cotta griffins stand watch at every corner and grotesque gargoyles add interest at the roof line.

Top Stories and Roof Lines

Terra Cotta Is Light In Weight

A few years ago a heavy overhanging cornice was used to terminate a high building so generally that it became almost a matter of course. Now the heavy cornice has practically disappeared. In districts that are strictly zoned projections beyond the building line are prohibited, and when this regulation together with other zone provisions went into effect a new style of architecture came into being overnight.

So many interesting ways of topping a building have been developed that the use of the heavy cornice has ceased automatically even in districts where there is no law against projections.

Tower and turret designs have been used most successfully, and as towers and turrets are usually designed to serve as pent house and to contain unsightly tanks, there has been a marked improvement in metropolitan skylines.

There is room for more wide spread improvement in this direction, for in too many cases the roof of a building is still an eyesore. It is impossible to look out of a window in a tall metropolitan building without seeing a great many bulky and shapeless, unpainted and dilapidated tanks, and at the same time, many buildings on which the space occupied by the tanks is covered by a masonry wall, and turned into a feature of interest and beauty. The cost is not great and the construction is simple.

Gables, finials and pinnacles serve to break the uncompromising straight lines that used to be the vogue. When the straight line is maintained the entablature is lightened with modeled or simple paneled designs in Terra Cotta.

Polychrome Atlantic Terra Cotta has a particular use for the effect of projection and shadow can be realized by using black or dark blue glazes in recesses and backgrounds and light colors on the relief.

In most of the buildings illustrated in this issue Terra Cotta was used on base and shaft as well as entablature, but whatever the base and shaft may be there is a particular reason in favor of Atlantic Terra Cotta for upper stories.

Terra Cotta is light in weight. It is made hollow and the most modern and approved method of construction is to leave it hollow, particularly in projecting and free standing members. Only in rare instances is Terra Cotta filled with masonry. This feature reduces the cost in several ways. The skeleton frame may be light; the anchoring is simple and easy, and the material can be easily handled.

Some conventional designs, Classic Greek for example, require a cornice, but straight lines are avoided by the pediment angles and the cheneaux. Gothic buildings are terminated by tournelles and finials.

Architects are turning to tower buildings, receding as they ascend by required set backs or voluntary set backs, and terminated by a dome or pyramid roof, or more simply by a decorative parapet. Light weight Terra Cotta, and frequently colored handmade roof tiles of Atlantic Terra Cotta are used structurally and for decoration.

It is in the treatment of unconventional designs that the architect's ingenuity has full play.



5 foot eagle of Atlantic Terra Cotta, Paul Lawrence Dunbar Apartments. See Plate XXXIII.



Plate XXIV—Atlantic Terra Cotta

400 Madison Avenue
New York City

H. CRAIG SEVERANCE, *Architect*
GEORGE A. FULLER Co., *Builders*

The newest office building in the mid-town zone is nearing completion at 47th Street and Madison Avenue. The building occupies an entire block front and is entirely of Atlantic Terra Cotta in one of the lighter abbochrome colors, varying from cream to ivory. The setbacks required by zoning regulations show a marked contrast to the unbroken shaft of the Ritz Carlton Hotel at the left. The open Gothic tracery at the top of the building forms a practical, light weight, safe and beautiful termination. The light color of the Atlantic Terra Cotta face has a slight luminous over glaze and 400 Madison Avenue will reflect rather than absorb light, a valuable attribute in a tall city building.

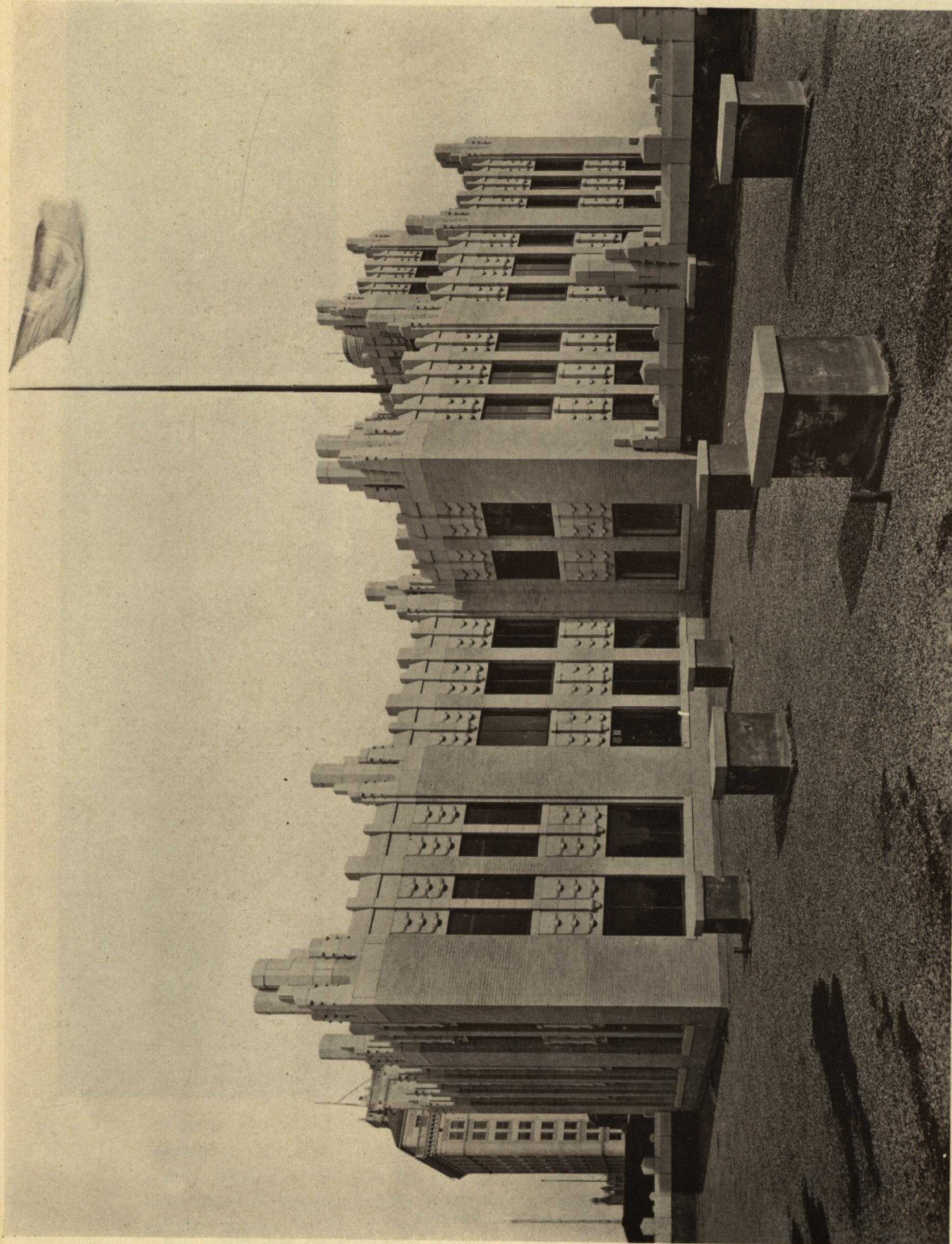


Plate XXV—Atlantic Terra Cotta

Southwestern Bell Telephone Co. Building

Dallas, Texas

LANG & WITCHELL, Architects
HENDER & CHAMBERS Co., Builders

A most effective roof treatment (in the modern style) fifteen stories from the street level. The Atlantic Terra Cotta is sanded gray. This is the first section of what will eventually be one of the largest Telephone Buildings in the country.

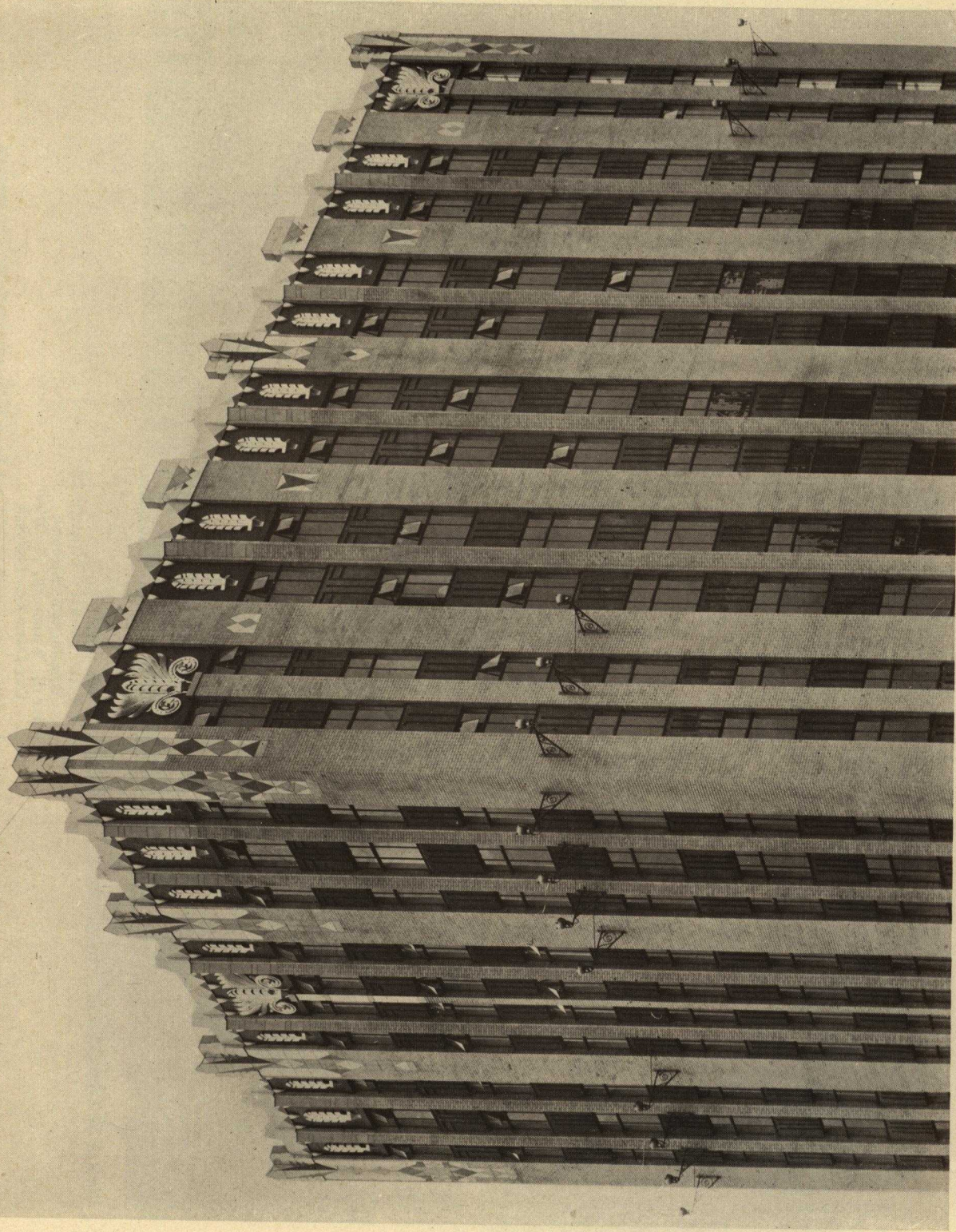


Plate XXVI—Atlantic Terra Cotta

Concourse Building

Toronto, Canada

BALDWIN & GREEN, *Architects*

SIMCES CONSTRUCTION Co., Ltd., *Builders*

A very simple commercial building up to the top where a brilliant crown of Atlantic Terra Cotta changes its entire aspect. Among the colors used are scarlet vermillion, burnished gold, white, green, blue and yellow.

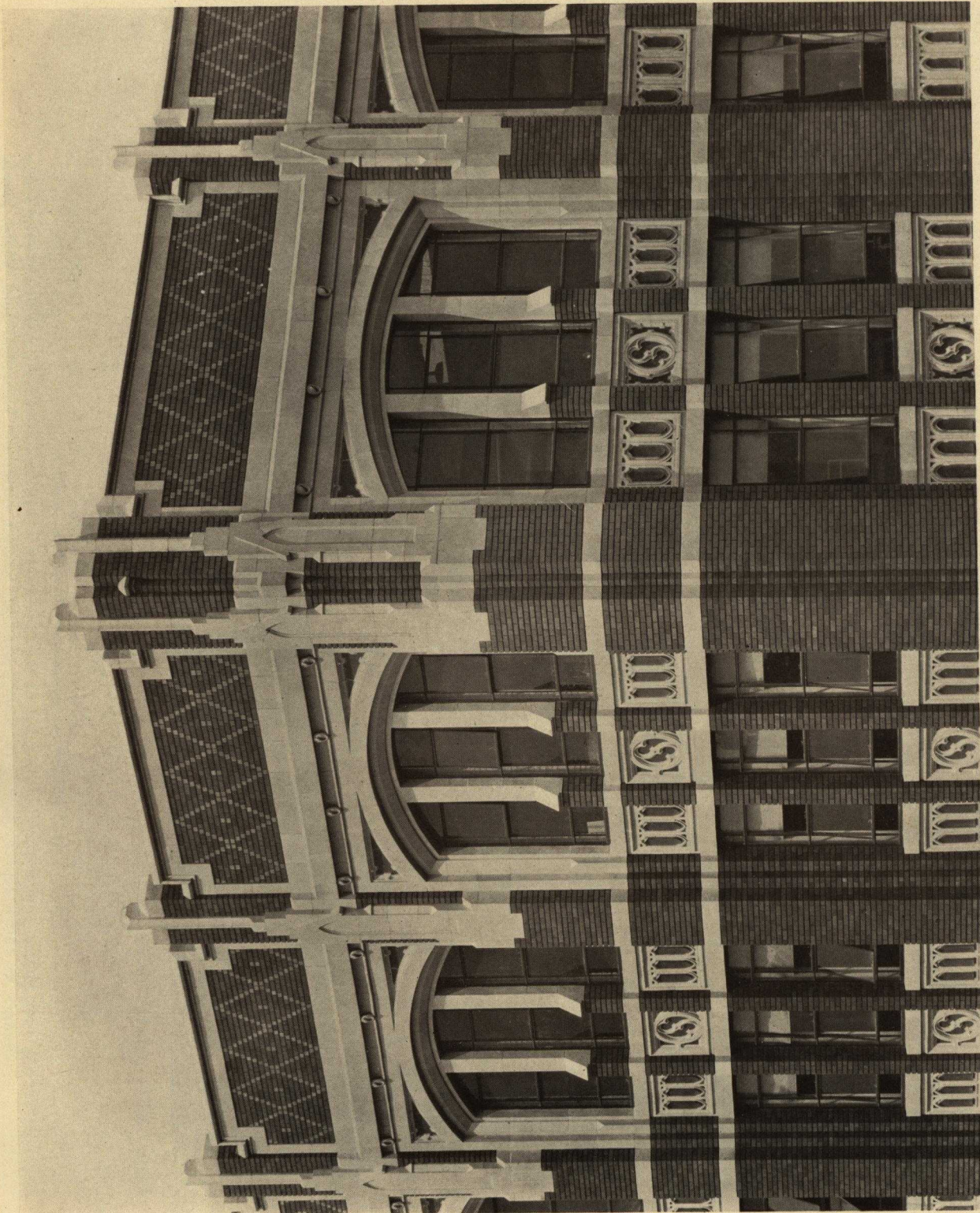


Plate XXVII—Atlantic Terra Cotta

Phoenix Realty Company

Birmingham, Alabama

HARRY B. WHEELLOCK, *Architect*

THE DAVIS CO., *Builders*

8442

This building is five stories high and a tower treatment would not have been appropriate. The method followed is simple and not expensive. The Atlantic Terra Cotta is light ivory matt glaze and the background of the panels is green. The pattern brick of the parapet add to the interest of the top stories.



Plate XXVIII—Atlantic Terra Cotta

7504

Republic National Bank Building

Dallas, Texas

C. D. HILL & Co., INC., *Architects*
INGE CONSTRUCTION Co., *Builders*

A twenty story shaft can be appropriately terminated in a tower of Atlantic Terra Cotta. In this case the tower serves the purpose of pent house and Terra Cotta in simple design at left contains the tank. The light weight of Atlantic Terra Cotta makes it particularly appropriate for top story construction. The Terra Cotta is light gray in color and everything shown in the picture is Atlantic Terra Cotta.

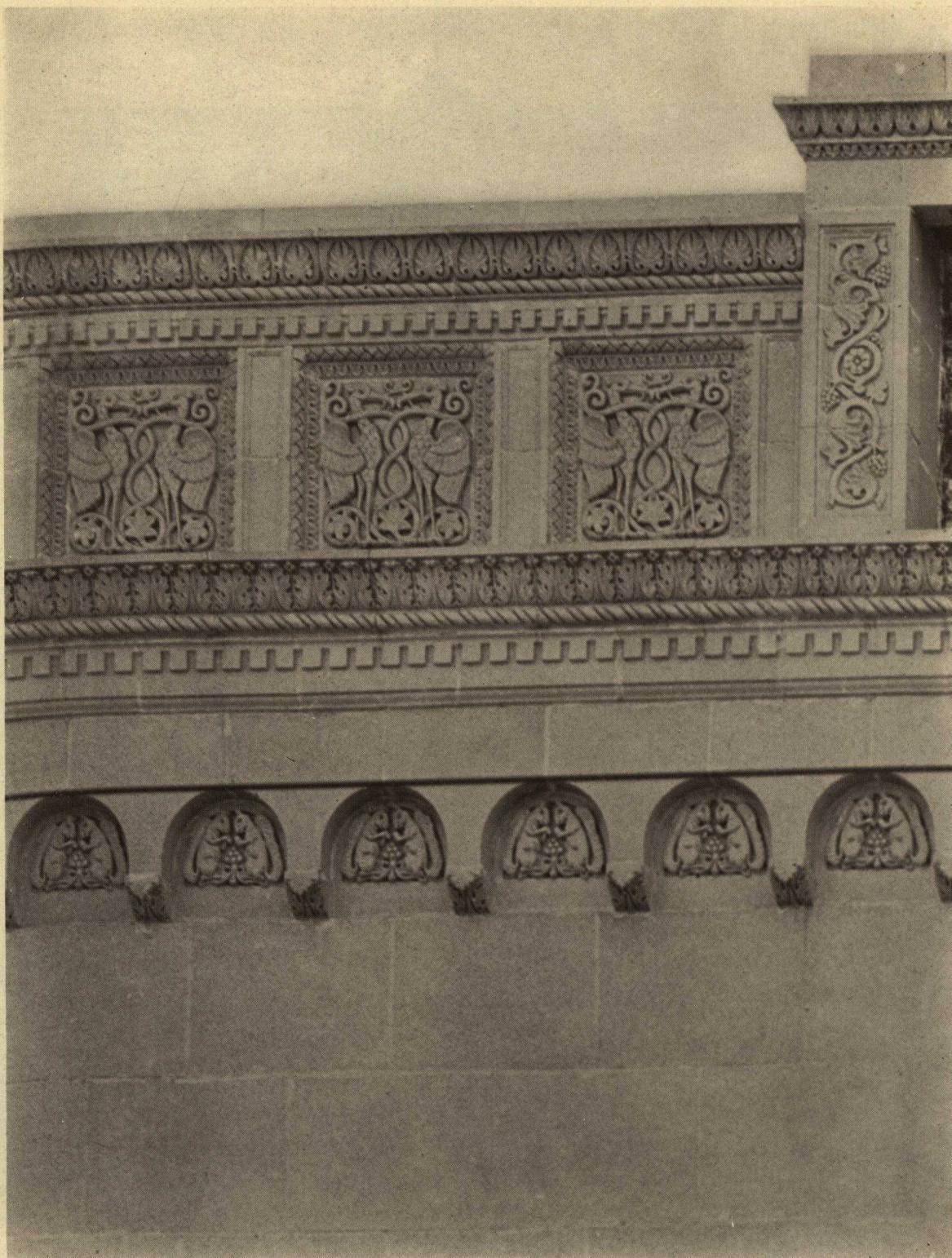


Plate XXIX—Atlantic Terra Cotta

9064

Vailsburg Trust Co. Building

Newark, New Jersey

J. FREDERICK COOK, *Architect*
 VAILSBURG TRUST CO., *Builders*

The entire facade of this two story building is rough gray conglomerate Atlantic Terra Cotta. The intricate modeled detail of the top story would be lost on a tall building but is most effective when so near the eye level. Economy is maintained by repetition of detail.

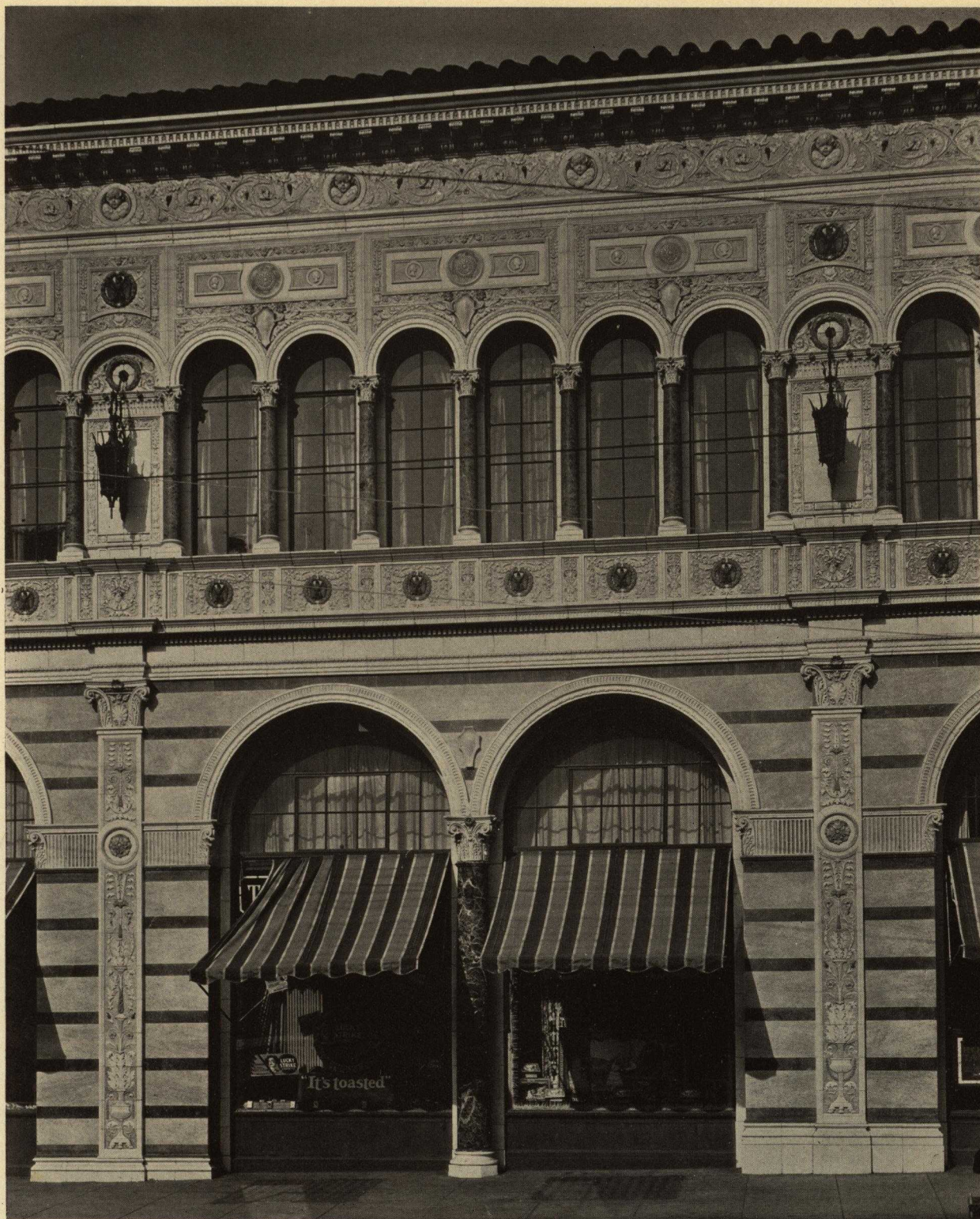


Plate XXX—Atlantic Terra Cotta

8220

Sims Building

Birmingham, Alabama

D. O. WHILDEN, *Architect*
HENRY UPSON SIMS, *Builder*

Brilliant polychrome Atlantic Terra Cotta starts with the first story pilasters and faces completely the upper part of the building. The Renaissance style demands a cornice but on a low building the projection is slight and the construction presents no difficulties. This is one of the most effective buildings in Birmingham. In eight color polychrome, cream predominating. It offers a suggestion for fine shops in any locality.



Plate XXXI—Atlantic Terra Cotta

6600

New York Times Annex

New York City

LUDLOW & PEABODY, *Architects*
 GEORGE A. FULLER CO., *Builders*

The upper stories of the Times Annex are completely faced with white glazed Atlantic Terra Cotta. This is one of the high class New York buildings in which the problem of pent house and tank is architecturally solved.



Plate XXXII—Atlantic Terra Cotta

Photo by Mattie Edwards Hewitt
8020

Farmers Loan & Trust Company
New York City

STARRETT & VAN VLECK, *Architects*
RHEINSTEIN CONSTRUCTION CO., INC., *Builders*

Gargoyles and heroic demons of Atlantic Terra Cotta break the roof line of this splendid building on Fifth Avenue. The peaked roof gives ample space for tanks and pent houses. The details of the two top stories, including spandrels, are of Atlantic Terra Cotta. Terra Cotta is also used for parapets at the set backs.

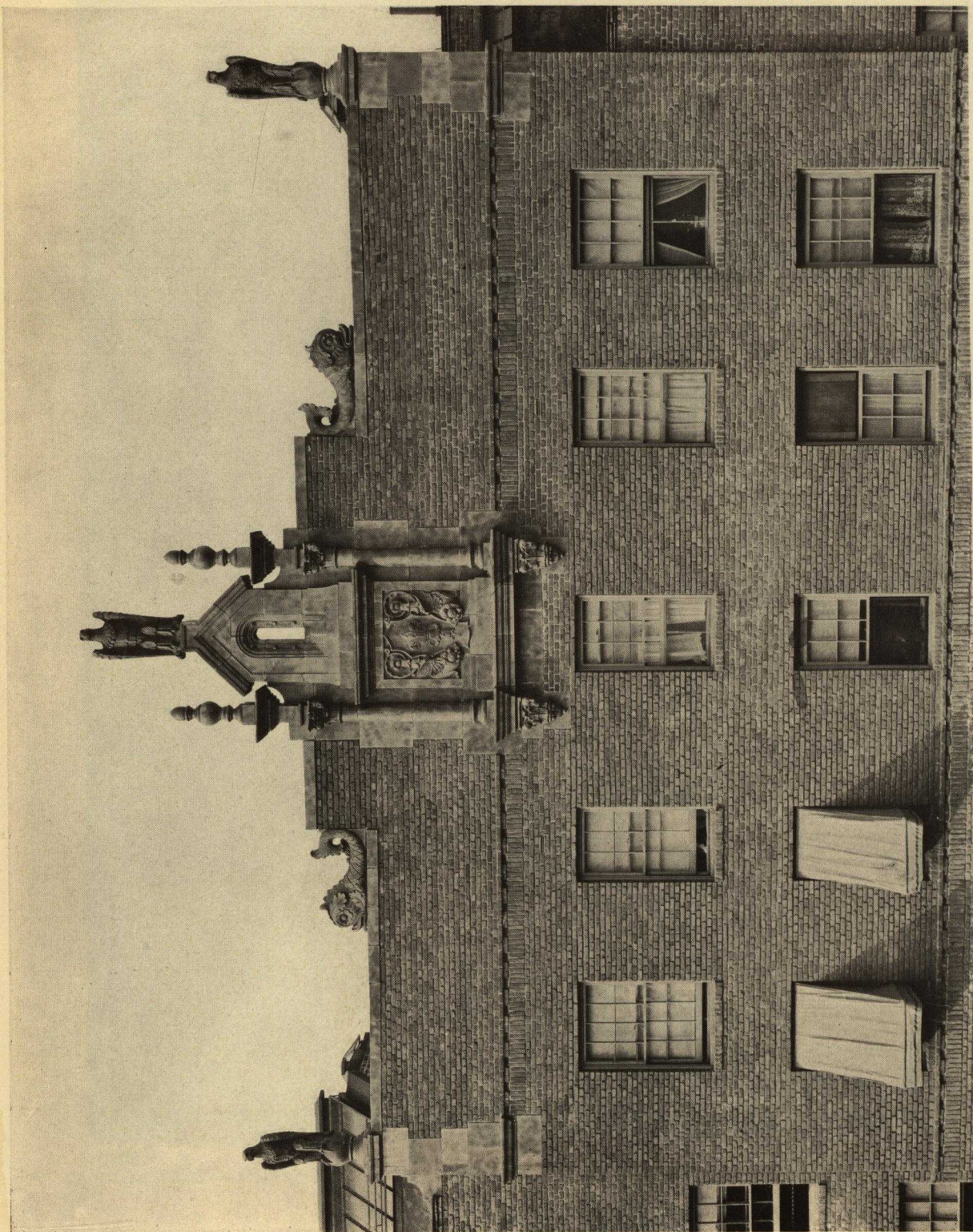


Plate XXXIII—Atlantic Terra Cotta

Paul Lawrence Dunbar Apartments
149th-150th Sts. & 7th Ave., New York City

ANDREW J. THOMAS, *Architect*
EMPIRE MORTGAGE CO., *Builders*

A simple design except for the Atlantic Terra Cotta detail at the roof line. This is one unit of three built by John D. Rockefeller, Jr. The group took an A. I. A. gold medal in the classification for apartments of six stories and less.

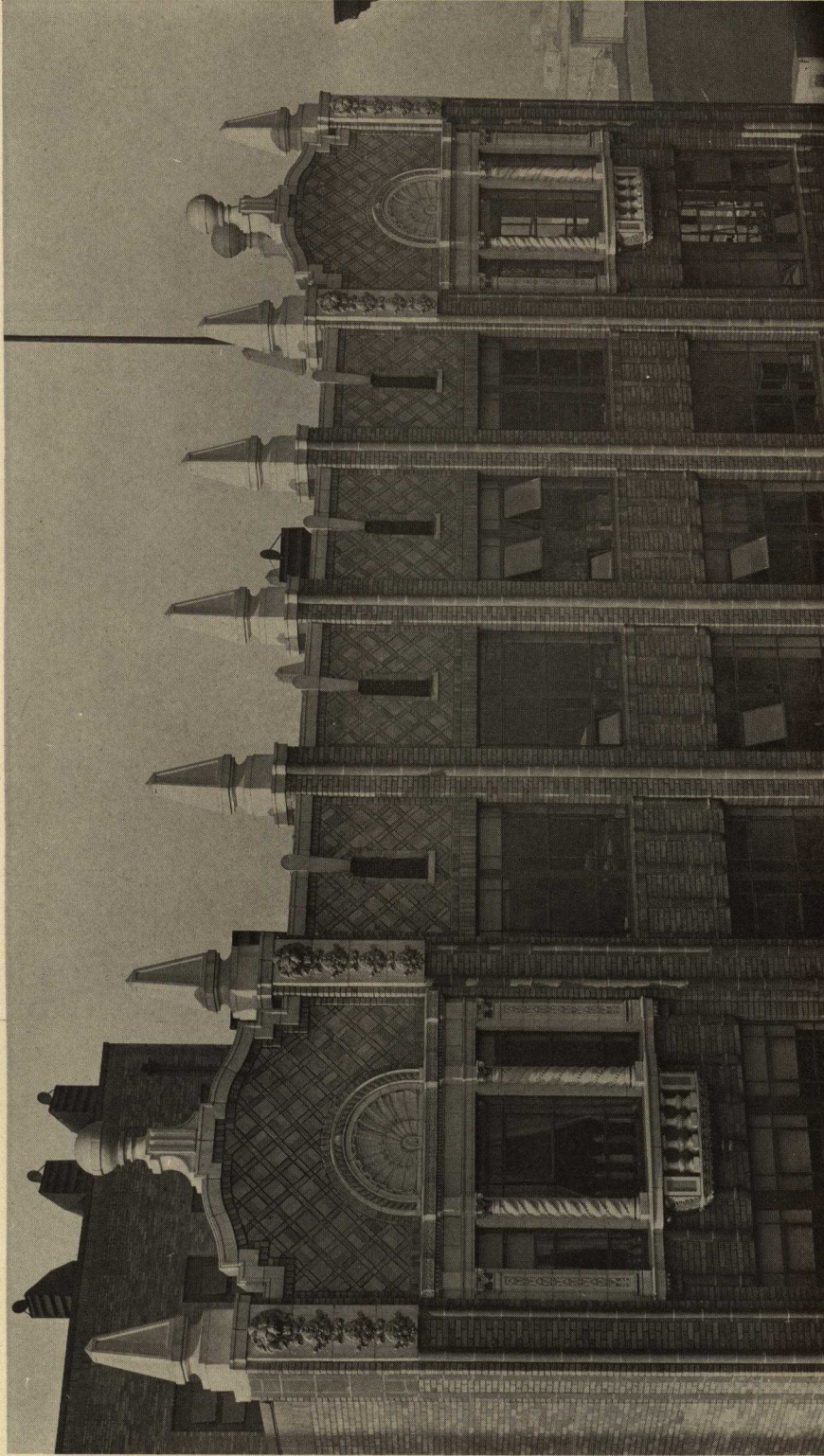


Plate XXXIV—Atlantic Terra Cotta

Bankers Bond Building

Birmingham, Alabama

W. M. LESLIE WELTON, *Architect*

SMALLMAN-BRICE CONSTRUCTION CO., *Builders*

The polychrome Atlantic Terra Cotta at the top of the Bankers Bond Building balances the two decorative entrances at the ground level. A well studied and carefully executed design for the termination of a ten story building. The colors used include brown, cream, blue, yellow and green—the body color a matt glazed brown.

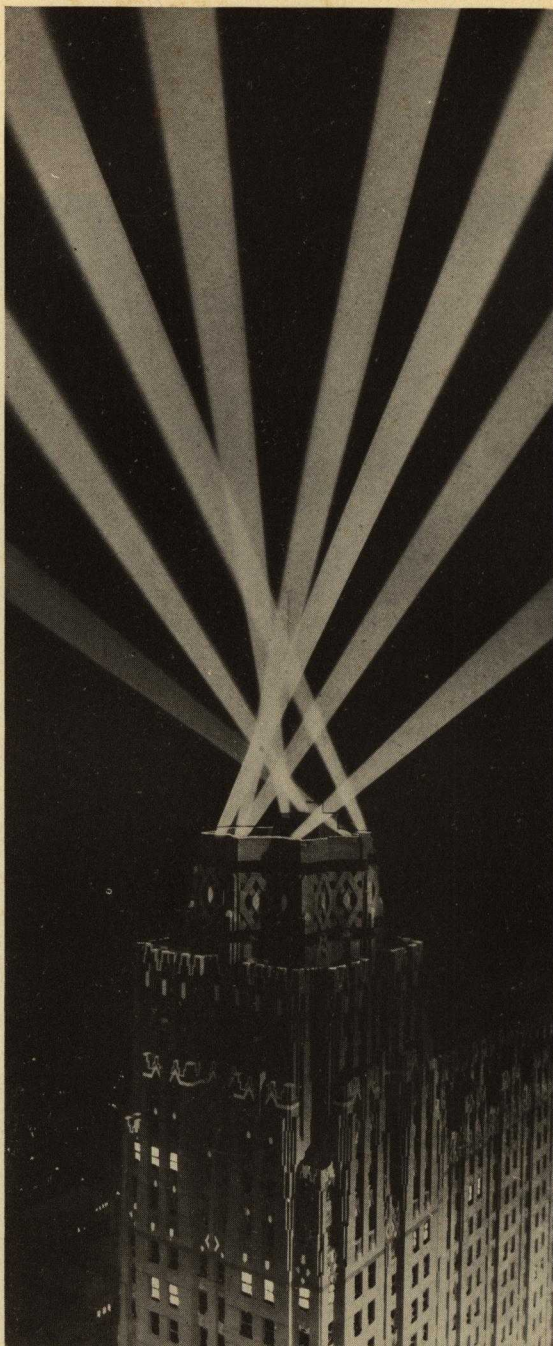


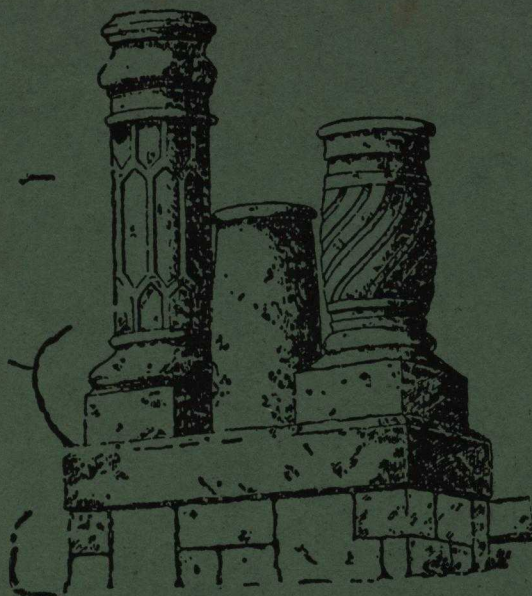
Plate XXXV—Atlantic Terra Cotta 9100

Union Trust Building

Detroit, Michigan

SMITH, HINCHMAN & GRYLLS, *Architects*
DONALDSON & MEIER, *Consulting Architects*
W. E. WOOD CO., *General Contractors*

The Union Trust Building, undoubtedly the most colorful office building in the country and a striking example of polychrome Atlantic Terra Cotta, is to have the most spectacular permanent lighting display ever undertaken by a private organization. This display, which will crown the highest of the building's two towers forty stories above the street, is second only to the lighting of Niagara Falls among ambitious decorative lighting achievements in the United States. When the Union Trust Building was planned, the idea of some lighting display was kept constantly in mind, and the General Electric Company was commissioned to design a display to harmonize with the colorful modernistic architecture of the building exterior. The final decision called for the installation in each point of the eight-pointed tower of an enormous searchlight, with a total of eight such lights comprising the complete installation. This plan is being carried out under the direction of W. D'Arcy Ryan, director of the Illuminating Engineering Laboratory of the General Electric Company. Mr. Ryan designed the spectacular lighting for the Panama Pacific Exposition and planned the illumination for Niagara Falls. The thirty-six inch search lights atop the Union Trust Building are the same size as those used to light the Falls. The searchlights will revolve simultaneously. Adjacent searchlights will revolve in opposite directions, and as they revolve will also oscillate vertically. A veritable canopy of light will thus be spread out over the city of Detroit. On clear nights this display will be visible for many miles, for the eight searchlights combined give out approximately half a billion candle power. The display, known as the Ryan Automatic Electric Scintillator, can be operated either with colored or uncolored beams. A color range of red, magenta, amber and green is made possible by color screens. By using the various colors skillfully, kaleidoscopic patterns may be woven on the sky.



Terra Cotta Chimney Pots

Catalog on Request

It only costs a few dollars to use Terra Cotta Chimney Pots, formal or informal, plain or decorative, and in any color.

In England you almost never see a chimney that is not topped out with chimney pots.

In America you too often see houses of English design with chimneys finished by an insignificant and inappropriate piece of flue lining.

With Atlantic Chimney Pots the chimney can be made an interesting architectural feature.

Atlantic Terra Cotta Company

19 West 44th Street, New York

Atlanta Terra Cotta Company

Atlanta, Georgia

Gold, Silver, Black Scarlet Vermilion

In Atlantic Terra Cotta precious metals are architecturally available—and at a cost that permits general use for exceptionally fine exteriors and interiors.

The base of Terra Cotta Gold is real gold. The base of Silver is platinum.

The Black is lustrous or dimly luminous.

Scarlet Vermilion is the brightest, strongest color in polychrome. It should be used with restraint, and so used has marvelous effect.

Add to color the facility of Atlantic Terra Cotta in modeled detail, its strength, durability and economy—the properties demanded in modern architecture.

Atlantic Terra Cotta Company
19 West 44th Street, New York

Atlanta Terra Cotta Company
Atlanta, Georgia



ATLANTIC TERRA COTTA

SMITH-YOUNG TOWER, SAN ANTONIO, TEXAS
ATLEE B. AND ROBT. M. AYRES, *Architects*

TELEPHONE BUILDING, NEWARK, OHIO
CARMICHAEL & MILLSAUGH, *Architects*

WEST STREET BUILDING, NEW YORK CITY
CASS GILBERT, *Architect*

SOUTHWESTERN BELL TELEPHONE BUILDING, DALLAS,
TEXAS

LANG & WITCHELL, *Architects*
I. R. TIMLIN, *Associate Architect*

TELEPHONE BUILDING, TIFFIN, OHIO
MILLS, RHINES, BELLMAN & NORDHOFF, *Architects*

ATLANTA CITY HALL, ATLANTA, GEORGIA
G. LLOYD PREACHER & Co., Inc., *Architects*

June, 1929

VOLUME • X • MCM XX IX NUMBER • 3

*We reprint in part a full page review from The
New York Times Book Review, May 26, 1929.*

Man's History Visualized Through Architecture

*Mr. Youtz Rescues the Subject from Professional Jargon
and Makes a Fresh Approach to the Art*

SOUNDING STONES OF ARCHITECTURE

By PHILIP N. YOUTZ

256 pp. New York: W. W. Norton & Co., Inc.

By UFFINGTON VALENTINE

* * * * *

One is rebuffed, too, in reading books about an art that, like an entrenched medieval keep, moats itself round with such impregnabilities—that is so little inclined to lower a drawbridge to those who lack the password of professional jargon.

Fortunately, all the writers are not party to the cabal. Such an exception is Philip N. Youtz, lecturer on architecture at Columbia University, and the author of "Sounding Stones of Architecture," a philosophic treatise on the subject wherein his unassuming attitude puts him in sympathetic rapport with his readers. The manner of his expositions, that dig at the soul of building art, proves how much can be said without the usual parade of technical preciosity. The work is, to some extent, a fresh approach to architecture, a way of seeing it that tends to transform it for us into a humanized circumambience of our daily life.

* * * * *

From definition, Mr. Youtz develops his subject by the successive steps of symbolism, function, structure, materials, style, design, construction and esthetics, giving a chapter to each. In the symbolism of architecture is a visualization of history, though the history it calls to life differs from other history in presenting a behaviorism of social groups.

* * * * *

In "Materials" we have Mr. Youtz's interesting plea for being a hylozoist, born of the sense of life he feels so acutely in the glow and texture of building substances. Our drabness of architecture he considers mainly due to our lack of imagination. The architect's present sense of color is to be attributed to the stimuli of the coming of terra cotta and the modern development of ceramics that bring him all the rainbow hues with which to illuminate his structures. Color is in great measure to Mr. Youtz, as to most of our architects of fine perception, a matter of texture, of variations of surface that alter tones. Of materials he remarks:

"Much of the monotony of bad architecture arises from a mechanical and disrespect-

ful use of materials. Brick, of all the stuffs of building one of the most gracious and humane, was manufactured and laid with such characterless precision by the last generation that it became one of the ugliest materials imaginable. The modern predilection for that dull but respected variety of limestone quarried in Indiana is another example."

* * * * *

Additional Excerpts from Mr. Youtz's Book

"Clay yields sleekly to the fingers while marble must be bitten flake by flake with the hard edge of the chisel."

* * * * *

"Terra Cotta is plastic, a material molded, not cut with the chisel. This plasticity brings out the flowing lines of the design and tends to obliterate the hard meeting of the planes."

* * * * *

"Terra Cotta, another man-made material which is both ancient and very modern, has lost its staring white glaze under the alchemy of the artist and is introducing new tones into modern architecture."

* * * * *

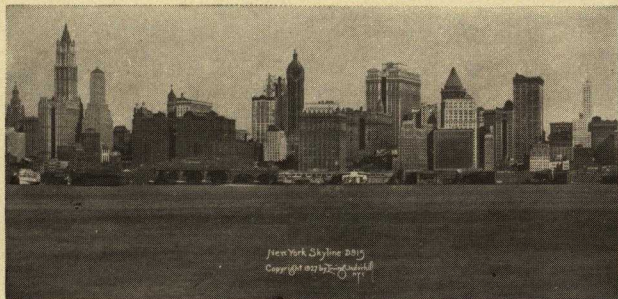
"The coming of Terra Cotta has stimulated the architect's sense for color, and the modern development of ceramics brings the architect all the rainbow hues with which to illuminate his structures."

* * * * *

"With this apology for the paleness of architectural coloring, one must admit that the modern architect until very recently has been timid about the warmer hues. The Greeks, who we often think of as the most austere of builders, delighting in ghostly temples of white marble, have gained this reputation from the reports of early archaeologists who saw only the faded ruins of their civilization. We may judge how gorgeously the Greeks were wont to color their temples and even their statues by visiting the new Philadelphia Museum of Art, the beautiful Terra Cotta pediments of which, with their rich color, would probably seem far more natural to the Greek than our sepulchral colonial architecture of snowy whiteness."

ATLANTIC TERRA COTTA

PRINTED MONTHLY FOR ARCHITECTS



New York City's Terra Cotta Line



Atlantic Terra Cotta Company

19 West 44th Street, New York

Atlanta Terra Cotta Company

Glenn Building, Atlanta, Georgia

Dallas, Texas
Praetorian Bldg.

Newark, N. J.
11 Halsey Street

Philadelphia, Pa.
Otis Bldg.

Atlantic Terra Cotta Works:
Tottenville, Staten Island, N. Y.
Perth Amboy, N. J.
Rocky Hill, N. J.

Atlanta Works:
East Point, Georgia



Plate XXXVI—Atlantic Terra Cotta

9270

Smith-Young Tower

San Antonio, Texas

ATLEE B. & ROBT. M. AYRES, *Architects*
McKENZIE CONSTRUCTION COMPANY, *Builders*

The newest skyscraper in Texas dominates San Antonio by many stories. Only one other building in Texas equals the Smith-Young Tower in height. Terra Cotta in well studied Gothic detail faces the first two stories, the 6th, the 19th to the 21st, the 26th and the 30th stories. The base color is a light gray with an unglazed surface and tan and green glazes are used with restraint for ornament backgrounds in much of the detail. Since the Woolworth Building there has been no better example of Gothic design in Terra Cotta adapted to the modern skyscraper. In the "famous sunlight" of San Antonio the entire shaft appears white.

ATLANTIC TERRA COTTA

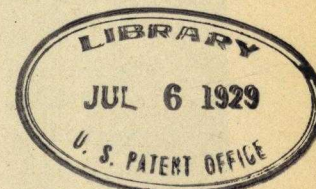
VOL. X.

JUNE, 1929

No. 3

NOTE: Publication of ATLANTIC TERRA COTTA will be suspended temporarily during the summer months and resumed in the fall.

Contrasts



*Shop Model for Gargoyle
Smith-Young Tower*

A large building in Gothic contrasted with a large building in modern design, and a small building in Romanesque contrasted with a small modern

Incidentally, the three telephone buildings show that large public utility corporations appreciate the commercial value of effective architectural design.

When an unusually large building is erected in San Antonio it is natural to think that civic pride was largely responsible for the undertaking. This is only partly so. The determining reason is that a large building, especially one with architectural interest, is a profitable investment.

building, illustrate the wide divergence and the wide adaptability of Atlantic Terra Cotta.

Southern Architects were engaged as a matter of course, for the Architects of the South have the

In each case the building was designed for Terra Cotta, and in each case the Architects in some particular took advantage of an individual Terra Cotta characteristic.

The use of colored glazes on the Smith-Young Tower is typical of Terra Cotta.

The intricate repeating modeled detail of the Southwestern Telephone Building is typical of Terra Cotta.

The very attractive little Telephone Building at Tiffin, Ohio, uses two shades of flashed Atlantic Terra Cotta, dark for the background and light for the raised surfaces. The combination of two blending shades of color is easily effected in Atlantic Terra Cotta.

In the Telephone Building at Newark, Ohio, the Terra Cotta character is emphasized by brilliant seven-color polychrome.



*Shop Model of Detail on Southwestern
Bell Telephone Building*

same training, experience and background as the Architects in other sections of the country, and in addition they appreciate the requirements of a southern building in a way that is impossible to an Architect from a different locality.

The building was promoted by John H. Smith, President, and F. S. Smith, Treasurer, of the Smith Properties, Inc., and their attorney and partner, Judge J. W. Young, all of Texas. The firm is one of the largest contracting firms in Texas and has been operating for twenty-four years in many of the important construction projects throughout their home state and many other states, erecting buildings, highways, tunnels, pipe lines and various other engineering and contracting undertakings. The firm is well known in Illinois, North Carolina, Oklahoma, Louisiana

and Missouri, as well as in Texas, and has a record of more than \$100,000,000 of completed work.

The Lone Star State is growing rapidly. Thoroughgoing mental readjustment is necessary to the great number of people whose conception of the State comes from books on "the wide open spaces."

The size of Texas indicates the possibilities of further development. "In the western section of Texas could be dropped Maine, New Hampshire, Rhode Island, Connecticut, New York, New Jersey, Delaware and Maryland—and then eight more Rhode Islands."—(*Texas Commercial News* of May, 1929.)

ATLANTA TERRA COTTA COMPANY

The Terra Cotta for Atlanta's new City Hall was manufactured by the Atlanta Terra Cotta Company in its factory at East Point, Ga., just outside of Atlanta. The Atlanta Terra Cotta Company is the southern branch of the Atlantic Company.

With a factory centrally located the Atlanta Company is prepared to serve every Architect and Builder of the South.

A district office in Dallas, Texas, representing both the Atlantic and the Atlanta Companies, is prepared to give particular attention to work in the Southwest.

The Atlanta City Hall is the latest example of a long line of important buildings with exteriors *entirely* of Terra Cotta from basecourse to roof. Two separate shades of Abbochrome colors are employed. Abbochrome colors are shaded and blended composite colors with a faintly luminous, slightly rough surface. The body color of the City Hall is composed of white, light cream and light brown, and the combination results at a distance where the composite character is invisible in a light tan. The Abbochrome color of the spandrels is composed of red, buff and green, merging at a distance into a dark shade of green which gives the spandrels the same architectural effect as metal, with the advantage that periodic painting and eventual replacement will never be necessary.

The City of Atlanta seals on the spandrels at third and eleventh story levels repeat the body color.

The particular advantage of the Abbochrome colors is that they vary in tone and add light and life to the facade. There are many distinctly different colors, however, and, if desired, the normal variation can be accented by using two or more shades in combination.

The popularity of Abbochrome colors for interiors is growing constantly, for on interior work close to the eye, the color and texture can be seen and appreciated.



*Finished Terra Cotta Shield, City of
Atlanta Escutcheon for Atlanta City
Hall*



Plate XXXVII—Atlantic Terra Cotta

9270

Smith-Young Tower

San Antonio, Texas

ATLEE B. & ROBT. M. AYRES, *Architects*
MCKENZIE CONSTRUCTION COMPANY, *Builders*

The main entrance of the Smith-Young Tower illustrates the use of Atlantic Terra Cotta for plain ashlar and for modeled detail.



Plate XXXVIII—Atlantic Terra Cotta

9270

Smith-Young Tower

San Antonio, Texas

ATLEE B. & ROB'T. M. AYRES, *Architects*
McKENZIE CONSTRUCTION COMPANY, *Builders*

Six story wings form the base of the Smith-Young Tower. Tan and green occur in the Terra Cotta parapet. The dark background adds color value and gives almost the effect of open tracery.



Plate XXXIX—Atlantic Terra Cotta

9270

Smith-Young Tower

San Antonio, Texas

ATLEE B. & ROB'T. M. AYRES, *Architects*
McKENZIE CONSTRUCTION COMPANY, *Builders*

Atlantic Terra Cotta at the second story elevation shows carefully studied and executed detail of Gothic design and an interesting arrangement of Terra Cotta ashlar.



Plate XL—Atlantic Terra Cotta

9270

Smith-Young Tower
San Antonio, Texas

ATLEE B. & ROB'T. M. AYRES, *Architects*
McKENZIE CONSTRUCTION COMPANY, *Builders*

Polychrome Terra Cotta detail of the 6th story.



Plate XLI—Atlantic Terra Cotta

9270

Smith-Young Tower

San Antonio, Texas

ATLEE B. & ROB'T. M. AYRES, *Architects*
MCKENZIE CONSTRUCTION COMPANY, *Builders*

Setbacks of Atlantic Terra Cotta terminate the building logically and easily. Green and tan Terra Cotta occur in the detail of the three setbacks.

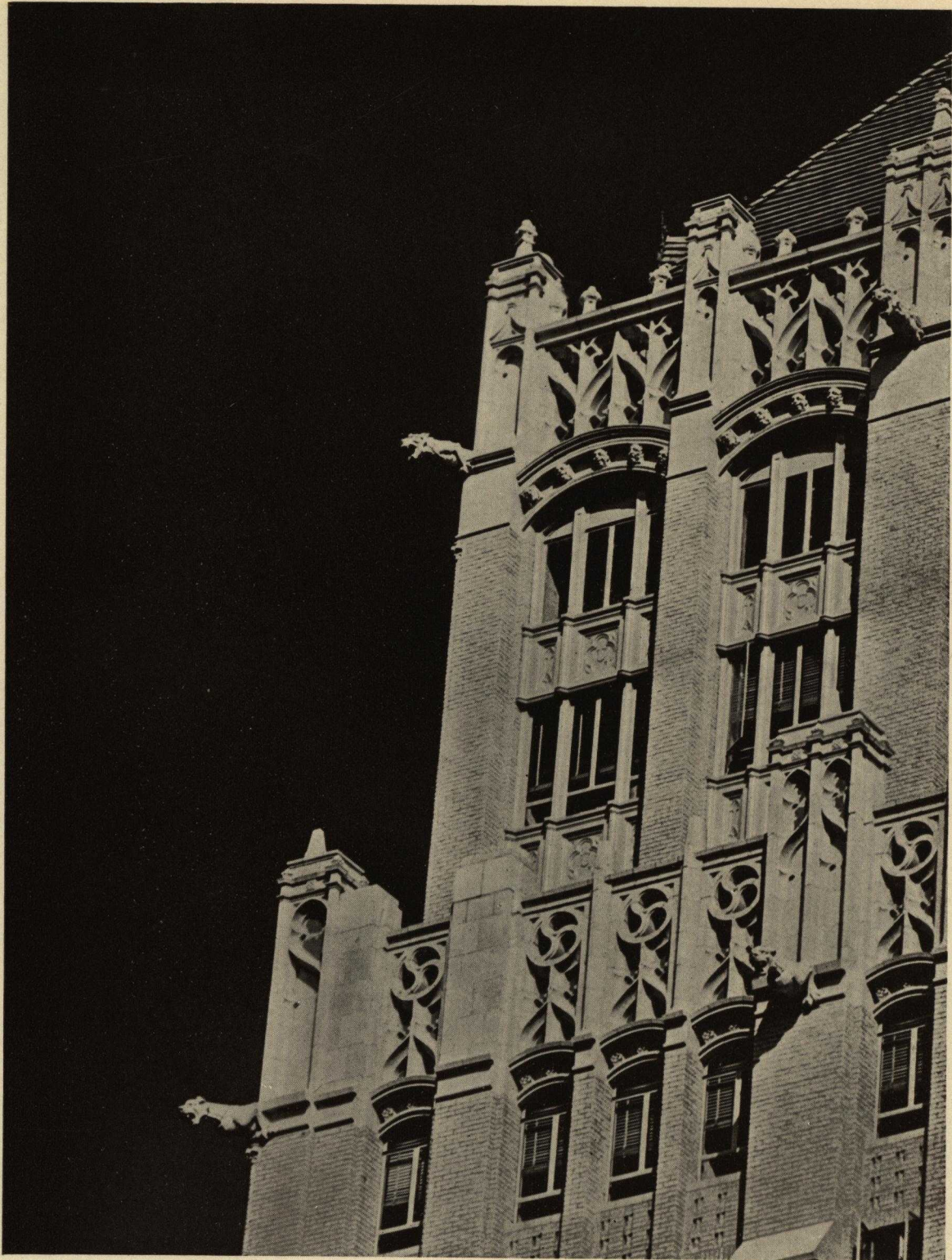


Plate XLII—Atlantic Terra Cotta

9270

Smith-Young Tower

San Antonio, Texas

ATLEE B. & ROB'T. M. AYRES, *Architects*
MCKENZIE CONSTRUCTION COMPANY, *Builders*

Top Story Detail. Gargoyles are interesting details in Gothic architecture.



Plate XLIII—Atlantic Terra Cotta

Airplane View

Smith-Young Tower

San Antonio, Texas

ATLEE B. & ROBT M. AYRES, *Architects*
MCKENZIE CONSTRUCTION COMPANY, *Builders*

This illustration also shows the structural steel for the Alamo National Bank, the San Antonio Drug Building and the Public Service Corporation Building, several contracts for Terra Cotta manufactured in the East Point Plant of the Atlanta Terra Cotta Company.



Plate XLIV—Atlantic Terra Cotta

9270

Smith-Young Tower

San Antonio, Texas

ATLEE B. & ROB'T. M. AYRES, *Architects*
McKENZIE CONSTRUCTION COMPANY, *Builders*

The interior of the Smith-Young Tower, a beautiful example of Gothic design.



Plate XLV—Atlantic Terra Cotta

9070

Southwestern Bell Telephone Building

Dallas, Texas

LANG & WITCHELL, *Architects*; I. R. TIMLIN, *Associate Architect*
HENDER & CHAMBERS, *Builders*

A most successful example of modern design in Atlantic Terra Cotta. The detail is carefully scaled and the design has the freshness of originality. Terra Cotta is light gray containing particles of mineral oxide and with an unglazed surface, a color and finish of particular character.



Plate XLVI—Atlantic Terra Cotta

9070

Southwestern Bell Telephone Building

Dallas, Texas

LANG & WITCHELL, Architects; I. R. TIMLIN, Associate Architect
HENDER & CHAMBERS, Builders

The main entrance shows an unusual and effective combination of Terra Cotta and granite. The bell design gives an appropriate and original touch.



Plate XLVII—Atlantic Terra Cotta

9070

Southwestern Bell Telephone Building
Dallas, Texas

LANG & WITCHELL, *Architects*; I. R. TIMLIN, *Associate Architect*
HENDER & CHAMBERS, *Builders*

The court of the Telephone Building for four stories is faced entirely with Atlantic Terra Cotta. A bell, guarded by a strongly modeled eagle, tops each pier.



Plate XLVIII—Atlantic Terra Cotta

EP 4510

Atlanta City Hall

Atlanta, Georgia

G. LLOYD PREACHER & Co., INC., *Architects*
NATIONAL CONSTRUCTION Co., INC., *Builders*

Terra Cotta manufactured by the Atlanta Terra Cotta Company

The Atlanta City Hall is the latest addition to a long line of all Terra Cotta exteriors, entirely of Terra Cotta from base to roof. Two different shades of Abbochrome are used, shaded and blended composite colors with a faintly luminous, slightly rough surface. The building will be fully illustrated in a future issue of

ATLANTIC TERRA COTTA



Plate XLIX—Atlantic Terra Cotta

9476

Telephone Building

Newark, Ohio

CARMICHAEL & MILLSAUGH, Architects
W. J. CAMLIN, Builder

An interesting little building in modern style characterized by plain wall surfaces of a light variable Abbochrome color with polychrome colors, light yellow, light green, dark green, dark blue, orange brown, reddish brown, greenish blue, applied directly on an Abbochrome body. As the Abbochrome varies the brighter colors also vary and the result is softly blended, without obscuring the lines of the modeled detail. This method of using colors with Abbochrome brings excellent effects without a hint of the artificial. It is peculiarly a ceramic treatment.



Plate L—Atlantic Terra Cotta

9397

Telephone Building

Tiffin, Ohio

MILLS, RHINES, BELLMAN & NORDHOFF, *Architects*
C. E. DENNIS, *Builder*

Two shades of buff gray fire flashed with sienna give distinct character to this little building. The lighter color is applied to the relief and the darker color to the background but the two work harmoniously together without definite lines of separation.



Plate LI—Atlantic Terra Cotta

9397

Telephone Building

Tiffin, Ohio

MILLS, RHINES, BELLMAN & NORDHOFF, *Architects*
C. E. DENNIS, *Builder*

The use of Terra Cotta for a Romanesque building is in accordance with earliest tradition so that Terra Cotta can be used today with entire sincerity. There are other reasons, however. The intricate modeled detail with variations in color, and frequently polychrome, can be obtained in Atlantic Terra Cotta at a cost well within commercial limits.

CLEANING IMPROVES RENTABILITY

Cleanliness Aid To Rentability, Realty Men Find

Realtors with vision, who truly appreciate the value of advertising in its many forms, advise property owners to tidy up their holdings, whether they be improved or vacant, as an important preliminary to their sale.

In New York City the problem of soot, despite smoke regulations, gives owners of large buildings quite a problem. Unless the structure is of the blackness of the American Radiator Building, on West Fortieth street, any new building will become dingy in one year unless precautions are continually being taken to preserve its pristine whiteness.

Most of the finer structures along Fifth, Madison and Park avenues have corps of cleaners continually on the job, but with many of the structures in other sections of the city no effort is made from one year to another to keep up the appearance of the building's exterior.

For several years the thousands who traversed Forty-second street and Broadway were under the impression that the Broadway Central Building, Forty-second street, between Seventh avenue and Broadway, had a dark brownstone facing. Two weeks ago staring groups were seen peering up at the facade of this structure. Their interest was in the fact that cleaners were at work, and instead of brownstone facing the walls were of beautiful Terra Cotta. The improvement was truly startling.

Cleanliness is ever a personal virtue, but in real estate it is plain common sense. Owners of hundreds of Manhattan structures should give this a thought.—H. V. W.



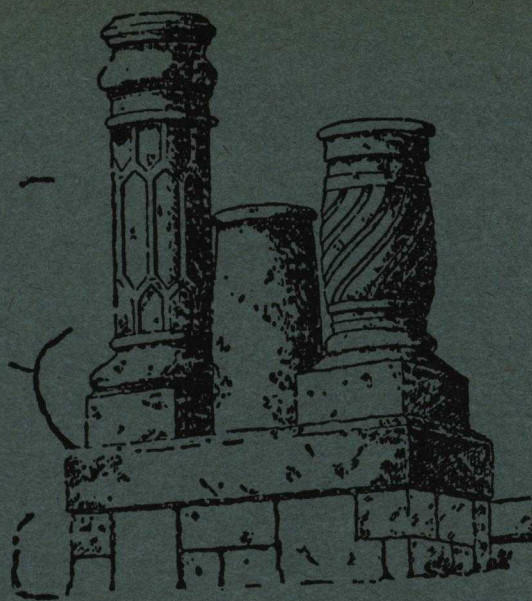
A brighter welcome to those coming up the Hudson River is to be one of the results of the scrubbing of the terra cotta facade of the No. 90 West Street Building. The dark streak on the wall indicates what had been done by soot before soap and water were applied to the washable facing. A study of other New York buildings shows that "rentability" has been improved by cleaning.

Plate LII—Atlantic Terra Cotta

West Street Building New York City

CASS GILBERT, Architect

The illustration shows the West Street Building during the process of cleaning by the Service Department of the Atlantic Terra Cotta Company and we quote from the New York American. The West Street Building was the first skyscraper in polychrome. From the basecourse up both street elevations are entirely of Terra Cotta. The building was built over twenty years ago. So many new buildings have been erected in New York recently that the older buildings are being renovated to keep up with the newer. Frequently the only necessary renovation is cleaning of the exterior and the Service Department of the Atlantic Company is prepared to undertake the service. A practical advantage of Terra Cotta is that the surface is impervious and cleaning is comparatively easy.



Terra Cotta Chimney Pots

Catalog on Request

It only costs a few dollars to use Terra Cotta Chimney Pots, formal or informal, plain or decorative, and in any color.

In England you almost never see a chimney that is not topped out with chimney pots.

In America you too often see houses of English design with chimneys finished by an insignificant and inappropriate piece of flue lining.

With Atlantic Chimney Pots the chimney can be made an interesting architectural feature.

Atlantic Terra Cotta Company

19 West 44th Street, New York

Atlanta Terra Cotta Company

Atlanta, Georgia

Handmade Terra Cotta

For Colorful Interiors

In a day of machine made, standardized quantity production, Atlantic Terra Cotta—*Handmade*—has the character and sincerity of true craftsmanship. For fine interiors handmade Atlantic Terra Cotta can be recommended without reservation.

Scarlet Vermilion, unique with the Atlantic laboratories, is the strongest color in architectural polychromy.

Silver and Gold set off by lustrous Black, give particular richness to a bank interior. Cheerful colors are appropriate for Churches, Theatres, Restaurants, Lobbies, Arcades. Water Greens and Blues give a cool impression—for fountains, swimming pools and any room where cool freshness is desired. White and cream Glazes are used for cleanliness and light reflection. Food factories, power houses, dairies, hospitals, waiting rooms, corridors and subways.

An interior of Atlantic Terra Cotta never needs renovation.

Atlantic Terra Cotta Company

19 West 44th Street, New York

Atlanta Terra Cotta Company

Atlanta, Georgia



152

ATLANTIC TERRA COTTA

400 MADISON AVENUE, NEW YORK CITY
H. CRAIG SEVERANCE, *Architect*

HORN & HARDART COMPANY CAFETERIA, NEW YORK CITY
F. P. PLATT & BROTHER, *Architects*

CRESCENT TEMPLE, TRENTON, N. J.
WALTER HANKIN, *Architect*



October, 1929

VOLUME • X • MCM XX IX NUMBER • 4

Samples of Atlantic Abbochrome

We shall be glad to mail to any architect small samples of Atlantic Abbochrome Terra Cotta or Polychrome over Abbochrome. These samples, although small, give a far better idea of the new development in Atlantic Terra Cotta than is possible to give by the printed page.

Large samples of Abbochrome may be seen at any of the following offices:

NEW YORK—19 West 44th Street

ATLANTA—1002 Glenn Building

DALLAS—1311 Praetorian Bldg.

PHILADELPHIA—408 Otis Building

In writing for samples please mention Abbochrome.

NOTE: Mailing samples of Terra Cotta are small and ordinarily not more than three or four are sent. They would take up no room in your office.

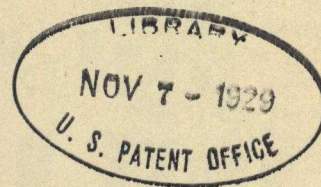
ATLANTIC TERRA COTTA

PRINTED MONTHLY FOR ARCHITECTS



Scorpio

CASS GILBERT, *Architect*



Atlantic Terra Cotta Company

19 West 44th Street, New York

Atlanta Terra Cotta Company

Glenn Building, Atlanta, Georgia

Dallas, Texas
Praetorian Bldg.

Newark, N. J.
11 Halsey Street

Philadelphia, Pa.
Otis Bldg.

Atlantic Terra Cotta Works:

Tottenville, Staten Island, N. Y.
Perth Amboy, N. J.
Rocky Hill, N. J.

Atlanta Works:

East Point, Georgia





Plate LIII—Atlantic Terra Cotta

9715

All photographs in this issue by Fay S. Lincoln, New York

400 Madison Avenue, New York City

H. CRAIG SEVERANCE, Architect

GEORGE A. FULLER Co., Builders

The elevations on Madison Avenue and on 47th and 48th Streets are faced entirely with Abbochrome Atlantic Terra Cotta. The color is a softly blended combination of cream and ivory varying from dark ivory to light cream, avoiding dull monotony. The texture is slightly rough. The dimly luminous surface can be seen where the sunlight strikes the parapet. Soft reflection of light brightens the neighborhood.

ATLANTIC TERRA COTTA

VOL. X

OCTOBER, 1929

No. 4

Abbochrome, A New Development

A STRIKING and certainly a most successful step forward in Atlantic Terra Cotta is the development of Abbochrome Colors. They are new without being odd, they have texture without exaggeration, they have warmth and depth of tone, they have all the practical advantages of Atlantic Terra Cotta, and they add nothing to the cost.

Primarily intended for exterior facades they have proved remarkably adaptable for base colors in architectural polychromy. The varying color values of Abbochrome, the softness of texture and warmth of tone make the best possible background for colors.

Abbochrome colors are combinations of two or more harmonizing colors shaded and merged together. There is a long series: blended cream and ivory, tan and sienna, black and white, brown and buff, and many other combinations. The texture is slightly rough and the surface dimly luminous. Wide variation prevents the monotony of flat colors, and the softly glowing surface is most attractive. When polychrome glazes are applied over an Abbochrome base they acquire the rough texture and variation of the Abbochrome. The result is refinement.

Madison Avenue, in the forties, is one of the highest class districts in New York. Many of the finest apartments and hotels, including the Ritz Carlton and the Biltmore, are in the immediate vicinity. 400 Madison Avenue is the newest building to be erected and it makes a good neighbor.

Abbochrome is used exclusively for the elevations of 400 Madison Avenue. The cream and ivory give distinction to the building, and instead of over-shadowing the street, the clean elevation of twenty odd stories makes its locality the best lighted part of Madison Avenue. The Terra Cotta facade reflects the light evenly, clearly and without glare.

The advantages of Abbochrome Terra Cotta for interiors are apparent. In addition to its interesting texture and beauty of color the surface

is impervious and consequently thoroughly sanitary. It never needs renovation and it can be easily kept clean with soap and water.

The Horn & Hardart Cafeteria at 45th Street and Fifth Avenue, New York, is an example of Atlantic Terra Cotta used for the major part of a project with great variation in form, color and texture. The side walls are Abbochrome in cream and ivory; the surfaces of the ashlar blocks are curved instead of flat. The pilasters of the side walls are flecked with bright gold and the pilaster caps are gold. The piers are lustrous black with corners of matt green and capitals of gold. The appearance of the cafeteria is one of cheerfulness and richness, thoroughly modern in style, entirely original in conception and eminently suitable for the most up-to-date type of restaurant, the modern automat cafeteria—quite at home on exclusive Fifth Avenue.

In any revival of Moorish Architecture colors are demanded—many colors. The Crescent Temple in Trenton, N. J., is an example of Polychrome over Abbochrome and shows the new treatment of Atlantic Terra Cotta to excellent advantage. The blending and merging colors accent the hand-made character of Atlantic Terra Cotta in faithful reproduction of antique precedent.

The interior lobbies and foyer of the Crescent Temple show light softly reflected without glare, and on eye level work the texture of Abbochrome Terra Cotta can be seen and appreciated.

Just as the polychrome Terra Cotta of the Philadelphia Museum of Art revives the "Glory that was Greece" and preserves it for future generations, the Crescent Temple re-establishes the beauty and interest of Moorish Architecture. It is no longer necessary to go to the southern Mediterranean coast. Authentic precedent is available in Trenton, easily the best example of Moorish Architecture in America.

Abbochrome Atlantic Terra Cotta has the beauty of Travertine, the dignity of Granite, the expense of neither.



Plate LIV—Atlantic Terra Cotta

9715

400 Madison Avenue, New York City

H. CRAIG SEVERANCE, Architect

GEORGE A. FULLER CO., Builders

The upper stories of 400 Madison Avenue show a modern adaptation of Gothic detail to break the abruptness of the setbacks required by building regulations. Instead of overshadowing the street the clean facade of Atlantic Terra Cotta improves the light to a marked degree. 400 Madison Avenue is faced with Atlantic Terra Cotta exclusively.



Plate LV—Atlantic Terra Cotta

9715

400 Madison Avenue, New York City

H. CRAIG SEVERANCE, *Architect*

GEORGE A. FULLER CO., *Builders*

To terminate the building without abruptness the architect uses an open tracery Terra Cotta parapet. 400 Madison Avenue is entirely of Atlantic Terra Cotta. It suggests a solution for any large building operation when the building must be of the highest class and should have beauty with a touch of the unusual, sound construction, at an expense that insures ample returns on the investment.



Plate LVI—Atlantic Terra Cotta

9898

The Horn & Hardart Company Automat Cafeteria

Fifth Avenue at 45th Street, New York City

F. P. PLATT & BROTHER, *Architects*

H. A. HARRIS COMPANY, INC., *Builders*

The most striking feature in the new cafeteria that occupies the basement of the remodeled Hotel Lorraine is the long row of piers in lustrous jet black Atlantic Terra Cotta with corners of matt green and capitals of bright gold. Black Terra Cotta is most effective in modern design. The illustration shows the sparkling effect of reflected light on the lustrous black glaze.



Plate LVII—Atlantic Terra Cotta

9898

The Horn & Hardart Company Automat Cafeteria

Fifth Avenue at 45th Street, New York City

F. P. PLATT & BROTHER, *Architects*

H. A. HARRIS COMPANY, INC., *Builders*

The ivory and buff Atlantic Terra Cotta of the side walls softly luminous in texture and slightly rough in surface, counteracts the stronger colors of the piers and adds quiet richness of tone. The pilasters are flecked with gold and the pilaster capitals are solid gold. The faces of the ashlar blocks are curved.

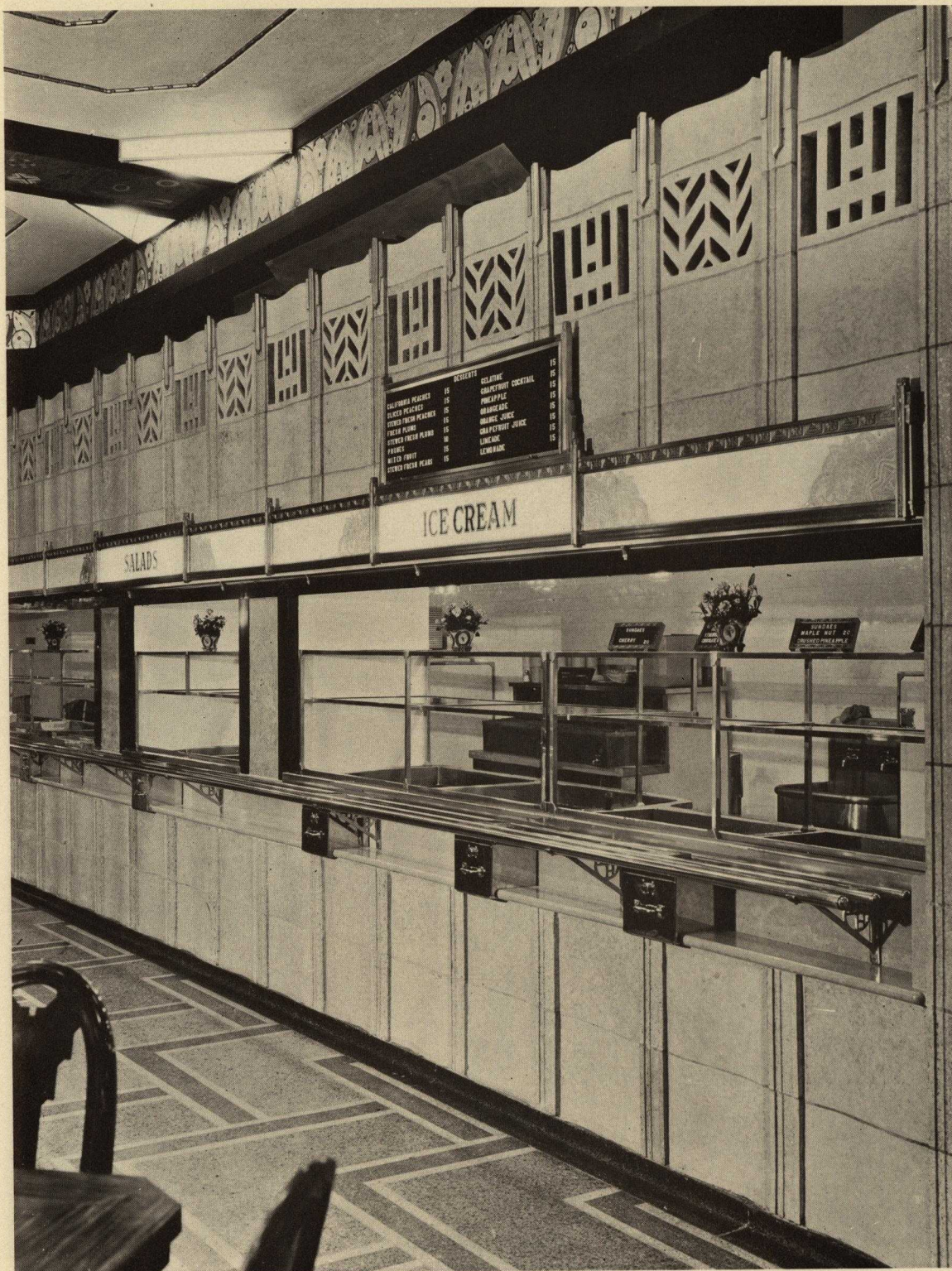


Plate LVIII—Atlantic Terra Cotta

9898

The Horn & Hardart Company Automat Cafeteria

Fifth Avenue at 45th Street, New York City

F. P. PLATT & BROTHER, *Architects*

H. A. HARRIS COMPANY, INC., *Builders*

The illustration shows how the curved faces of the ashlar blocks catch and reflect the light from different angles. The reflection is even and quiet without hard glare, for the surface of the Terra Cotta has a soft glow—not a hard glaze. The Cafeteria shows how Atlantic Terra Cotta can be used in a great variety of ways in one project. When the major part of an operation is Terra Cotta practically every desired effect can be given in that material, and a good sized contract for one material is always less expensive than a number of small contracts for a variety of materials.

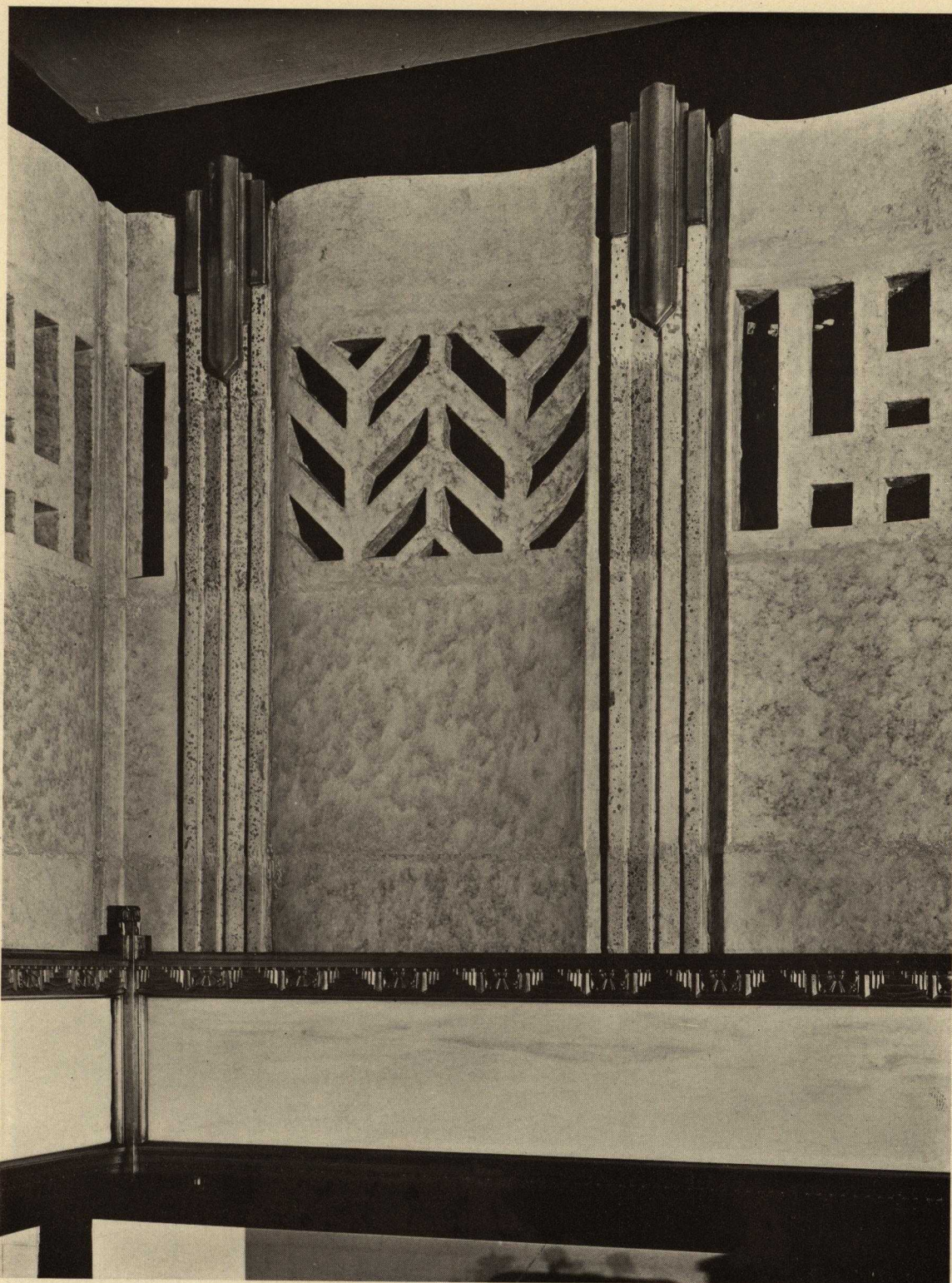


Plate LIX—Atlantic Terra Cotta

9898

The Horn & Hardart Company Automat Cafeteria

Fifth Avenue at 45th Street, New York City

F. P. PLATT & BROTHER, *Architects*

H. A. HARRIS COMPANY, INC., *Builders*

This illustration shows the texture of Terra Cotta in a clouded variation of buff and ivory, the gold flecks of the pilasters and their gold capitals. The faces of the ashlar blocks are curved.

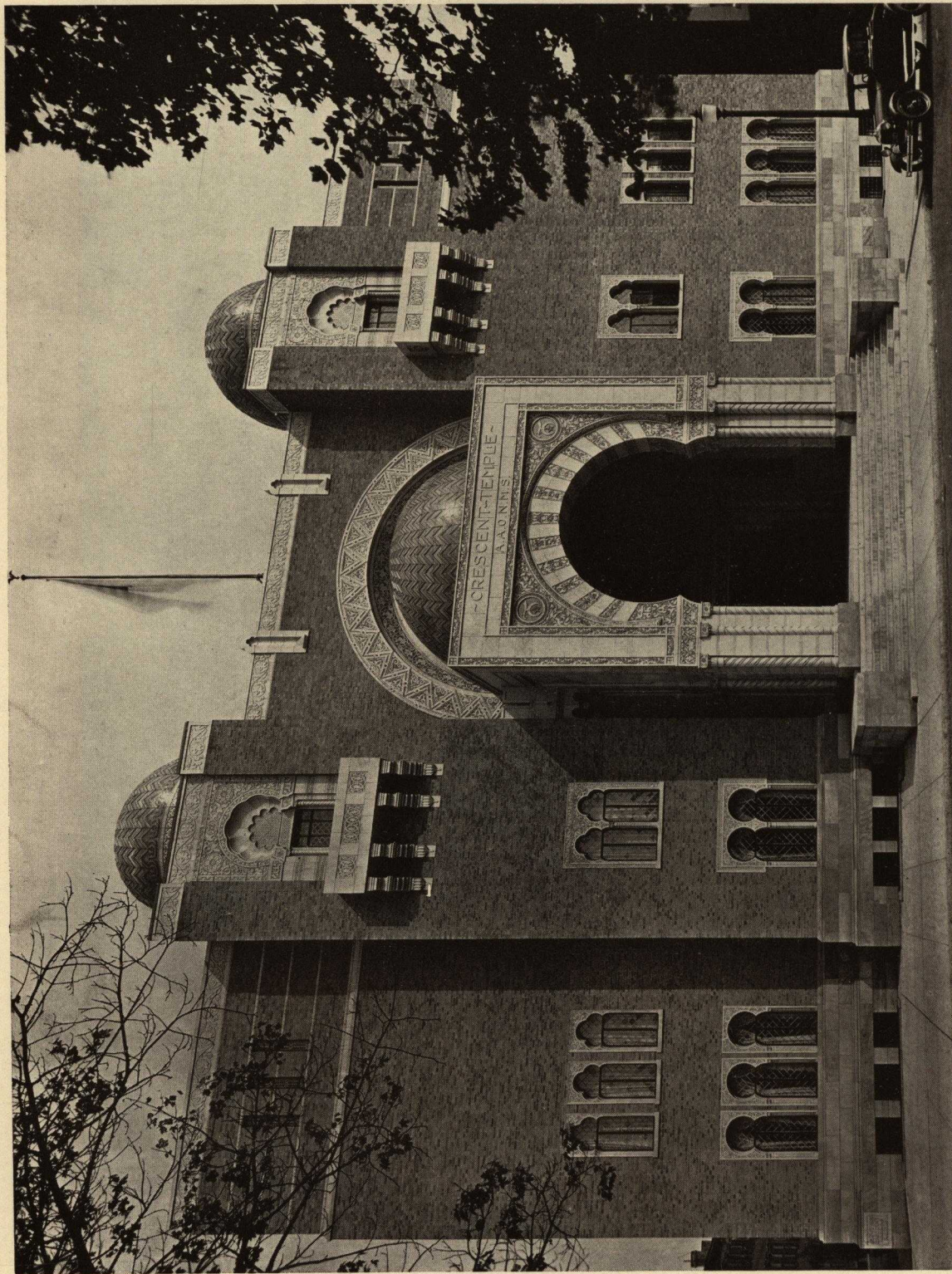


Plate LX—Atlantic Terra Cotta

Crescent Temple, Trenton, N. J.

WALTER HANKIN, *Architect*

THE GENERAL CONTRACTING & CONSTRUCTION Co., Inc., *Builders*

The new Mosque of the Ancient and Arabic Order of the Mystic Shrine, Trenton, is America's best example of Moorish Architecture. The detail is developed with infinite care and executed in Atlantic Terra Cotta Polychrome over Abbochrome. The abbochrome base color is cream heavily applied over a light tan, with a soft, rough texture, a dimly luminous surface and considerable variation. The bright colors include: rare Atlantic scarlet vermillion, smooth gold, rough gold; and blue, tan, green and yellow. The domes are bright gold and blue.



Plate LXI—Atlantic Terra Cotta

9360

Crescent Temple, Trenton, N. J.

WALTER HANKIN, *Architect*

THE GENERAL CONTRACTING & CONSTRUCTION CO., INC., *Builders*

Main entrance and lobby executed in Atlantic Polychrome over Abbochrome. The shrine emblem is featured over the arch. Atlantic Terra Cotta is frequently used for signs, insignia, heraldic emblems and trade marks when they can be appropriately introduced into a design. The correct colors and the modeled form show the building's purpose at a glance. Atlantic Terra Cotta is the only building material to-day which combines ornament and permanent color at low cost.



Plate LXII—Atlantic Terra Cotta

9360

Crescent Temple, Trenton, N. J.

WALTER HANKIN, *Architect*

THE GENERAL CONTRACTING & CONSTRUCTION CO., INC., *Builders*

Detail of main entrance. Many buildings of stone, stucco or brick use Atlantic Terra Cotta effectively for a decorative entrance. Romanesque and Moorish entrances are particularly good.



Plate LXIII—Atlantic Terra Cotta

9360

Crescent Temple, Trenton, N. J.

WALTER HANKIN, *Architect*

THE GENERAL CONTRACTING & CONSTRUCTION CO., INC., *Builders*

Side entrance and window detail of Atlantic Terra Cotta Polychrome over Abbochrome. Feature windows add interest to a design in almost any style, Renaissance, Gothic, Romanesque or Colonial.

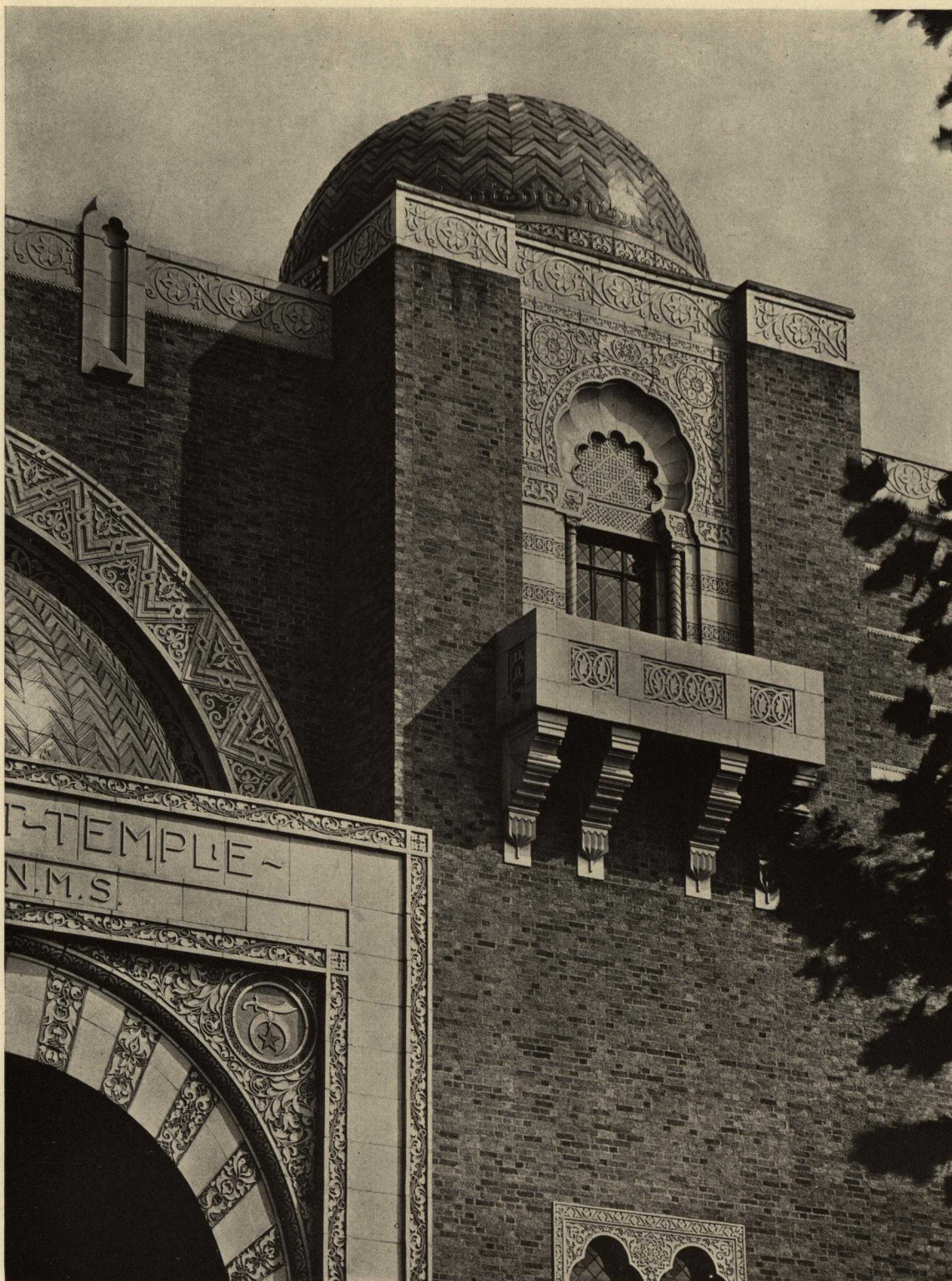


Plate LXIV—Atlantic Terra Cotta

9360

Crescent Temple, Trenton, N. J.

WALTER HANKIN, *Architect*

THE GENERAL CONTRACTING & CONSTRUCTION CO., INC., *Builders*

The characteristic dome of Moorish Architecture is executed in blue and gold Terra Cotta. Atlantic Terra Cotta in gold and color is coming into ever increasing use for towers, turrets, domes, pyramid roofs and roofs of every kind. The roof will be increasingly prominent in years to come when travel by air is general.



Plate LXV—Atlantic Terra Cotta

9360

Crescent Temple, Trenton, N. J.

WALTER HANKIN, *Architect*

THE GENERAL CONTRACTING & CONSTRUCTION Co., Inc., *Builders*

This illustration shows the detail of one of the domes of blue and gold Terra Cotta and also the careful copper flashing under the dome and over the coping. Note the "weep holes" for drainage at the spring of the dome. Every precaution is taken to keep water out of the dome; and an additional safeguard is to provide a way for the water to get out if it *should* get in. Atlantic construction is safe and sure.

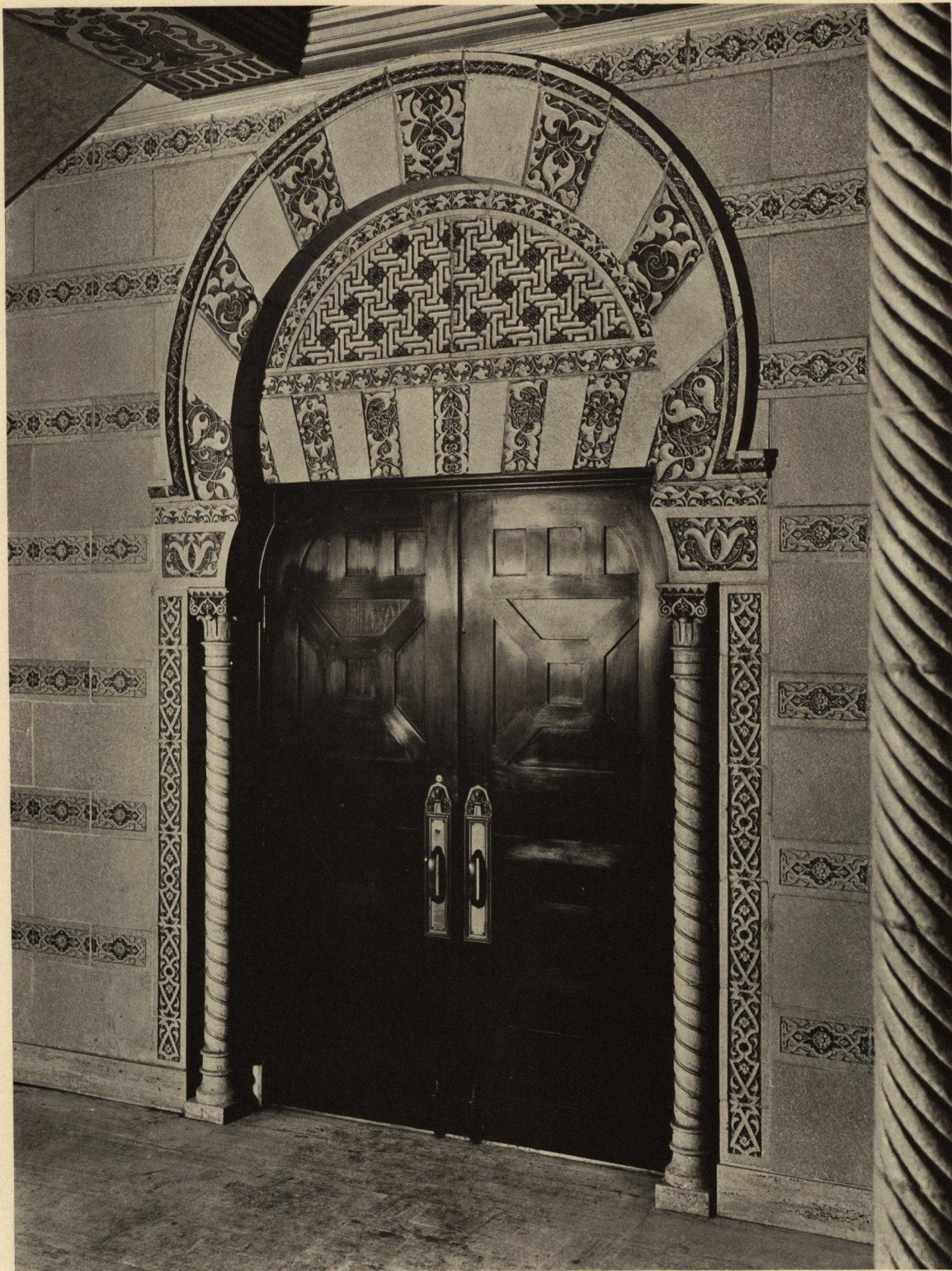


Plate LXVI—Atlantic Terra Cotta

9360

Crescent Temple, Trenton, N. J.

WALTER HANKIN, *Architect*

THE GENERAL CONTRACTING & CONSTRUCTION CO., INC., *Builders*

One of the lobby doorways with its carefully executed detail flanked by side walls of Abbochrome and Polychrome Terra Cotta. Very frequently lobbies of hotels and apartment houses, waiting rooms, corridors, subways, etc., are executed in Atlantic Terra Cotta. Color, light, sanitary cleanliness are advantages and renovation is never necessary.



Plate LXVII—Atlantic Terra Cotta

9360

Crescent Temple, Trenton, N. J.

WALTER HANKIN, *Architect*

THE GENERAL CONTRACTING & CONSTRUCTION CO., INC., *Builders*

The highly decorative ticket window in the lobby shows the care with which the Moorish detail was worked out. Side walls and doorway are also of Atlantic Polychrome over Abbochrome Terra Cotta. This offers a suggestion for theatres.



Plate LXVIII—Atlantic Terra Cotta

9360

Crescent Temple, Trenton, N. J.

WALTER HANKIN, *Architect*

THE GENERAL CONTRACTING & CONSTRUCTION CO., INC., *Builders*

Column capitals of piers are structural as well as decorative. This illustration shows the texture and variation of base color and bright colors of the background.



Plate LXIX—Atlantic Terra Cotta

9360

Crescent Temple, Trenton, N. J.

WALTER HANKIN, *Architect*

THE GENERAL CONTRACTING & CONSTRUCTION Co., INC., *Builders*

The modeling is crisp and yet fluent with just enough roughness to accent the hand-made character of Atlantic Terra Cotta.

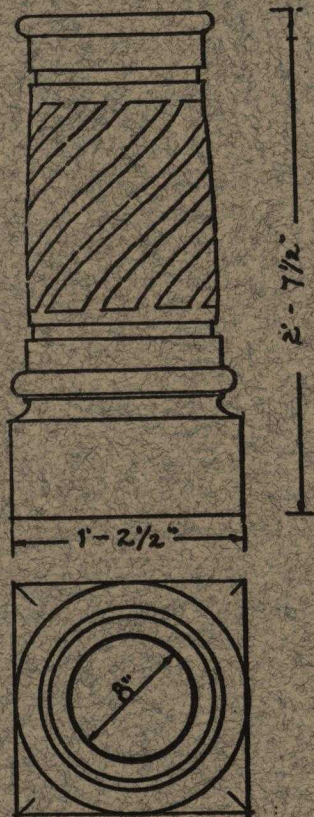


Plate LXX—Atlantic Terra Cotta

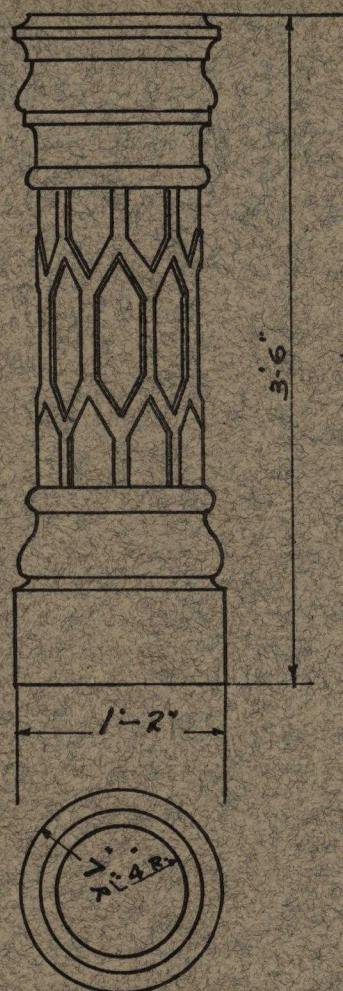
Crescent Temple, Trenton, N. J.

WALTER HANKIN, *Architect*
THE GENERAL CONTRACTING & CONSTRUCTION Co., Inc., *Builders*

The main lobby is bright with color but the base color of cream and ivory Abbochrome counteracts too brilliant an effect with its quiet tone.



Number	Flue	Base	Height
CP526	8" Diam.	1'2 1/4" x 1'2 1/4"	2'7 1/2"
CP626	12"	1'5" x 1'5"	3'0"
CP726	15"	1'8" x 1'8"	3'4"
CP826	18"	1'11" x 1'11"	3'8"
Square Base			



Number	Flue	Base	Height
CP507	8" Diam.	1'2"	3'6"
CP607	12"	1'6"	3'8"
CP707	15"	1'9"	3'10"
CP807	18"	2'0"	4'0"

Terra Cotta Chimney Pots

The Atlantic Catalog of Terra Cotta Chimney Pots illustrates thirty different designs, simple and decorative, and each design is made in from four to ten different flue sizes.

Color pages show eight different colors ranging from simple buff, red and gray to brilliant glazes in black, green and slate blue.

Full information on prices is contained in each catalog. The prices are moderate.

Atlantic chimney pots are particularly effective on country and suburban residence and apartment houses. They break a rigid roof line and add an interesting touch to the chimney, making it an attractive architectural feature.

Catalog on request.

Atlantic Terra Cotta Company

19 West 44th Street, New York

Polychrome on Abbochrome

Abbochrome colors in Atlantic Terra Cotta were developed for entire facades, and for this purpose have proved most successful.

Now Abbochrome is being used for interiors as well, where the interesting texture can be seen at the eye level, and where the softly luminous Abbochrome surface will reflect light without glare.

The latest development is the application of Polychrome colors on Abbochrome for exteriors and interiors—a distinct advance in polychromy. The variation in the Abbochrome is reflected in the Polychrome with exceptional results. The colors are soft in effect without loss of strength, they merge and blend harmoniously, and the Abbochrome background sets them off to the best advantage.

Samples may be seen in our offices in many cities—or in your office if you will write.



Atlantic Terra Cotta Company
19 West 44th Street, New York

Atlanta Terra Cotta Company
Atlanta, Georgia

JUN 4 1930
PATENT OFFICE

ATLANTIC TERRA COTTA

S & W CAFETERIA
Asheville, N. C.
DOUGLAS D. ELLINGTON, *Architect*

UNITED CASKET COMPANY
Cincinnati, Ohio
E. H. KRUCKEMEYER & CHARLES R. STRONG, *Architects*

FULLER BUILDING
New York City
WALKER & GILLETTE, *Architects*

May, 1930

VOLUME · X · MCMXXX · NUMBER · 5

New Publications

The following illustrated booklets, recently prepared by the National Terra Cotta Society, 230 Park Avenue, New York, will be sent free on request.

BOOKLETS	{	Small Apartments	}	ON REQUEST
		Stores		
		Schools		
		Floodlighting		

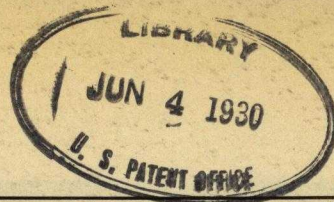
In addition, the National Terra Cotta Society every ten days mails a plate of Modern Details and a Terra Cotta Construction Drawing. If you are not receiving this material send your name to the National Terra Cotta Society.

Note that requests for any of the above material should be sent to

National Terra Cotta Society
230 Park Avenue, New York

*Announcement printed by
courtesy of*

Atlantic Terra Cotta Company
19 West 44th Street, New York



ATLANTIC TERRA COTTA

PRINTED MONTHLY FOR ARCHITECTS



©

Atlantic Terra Cotta Company

19 West 44th Street, New York

Atlanta Terra Cotta Company

Glenn Building, Atlanta, Georgia

Dallas, Texas
Praetorian Bldg.

Newark, N. J.
11 Halsey Street

Philadelphia, Pa.
Otis Bldg.

Atlantic Terra Cotta Works:

Tottenville, Staten Island, N. Y.
Perth Amboy, N. J.
Rocky Hill, N. J.

Atlanta Works:

East Point, Georgia



Plate LXXI—Atlantic Terra Cotta

9842

S & W Cafeteria

Asheville, N. C.

DOUGLAS D. ELLINGTON, *Architect*
THE JOHN M. GEARY COMPANY, *Builders*

Atlantic Terra Cotta of a varied warm buff with a rugged "tree bark" surface is used for the plain fields. The modern detail around the large windows is in light and dark blue, contrasted with the buff body color. The panels in the semi-circular windows are lustrous black and the radiating bands lustrous gold. The frame around the marble name panel is in five color polychrome and gold.

ATLANTIC TERRA COTTA

VOL. X

MAY, 1930

Number 5

Atlantic Terra Cotta

Exterior and Interior

THE S & W Cafeteria, the latest link of a well known chain of cafeterias in the southern states, occupies the finest location in Asheville. A design appropriate to the locality and equally appropriate to a restaurant of the highest class was in order. An attractive and original aspect was desired, and modern treatment was strongly indicated for a cafeteria as modern as a Robot and approaching the Robot in mechanical efficiency.

Accordingly Mr. Douglas D. Ellington, well known for the beautiful and unusual design of the Asheville City Hall, and many other buildings in the South, was commissioned as Architect, with carte blanche to develop his own ideas with the utmost originality.

Mr. Ellington's design called for many colors, many textures, modeled detail, flat surfaces and units in a great variety of shapes and sizes. There was only one answer—Atlantic Terra Cotta for the exterior and interior.

The illustrations and the descriptive captions describe the building to a degree of thoroughness. The special Terra Cotta tile that Mr. Ellington developed for the interior wall surfaces has particular interest. There are several advantages to this tile; it is inexpensive to make and, particularly, it can be set rapidly and with great economy. It need not be set with great care, for slight irregularity gives a more attractive surface.

Three shades of buff, ranging from buff to light tan, are used in the wall surfaces and the tiles are set at random, resulting in a pattern of exceptional interest.

An appropriate design for a Casket Building presents an architectural problem. Refinement and dignity are desired without sombreness. E. H. Kruckemeyer and Charles R. Strong, Architects of the building for the United Casket Company in Cincinnati, solved the problem most successfully by combining Atlantic Terra Cotta and stone.

The Terra Cotta is unusual in that it is the natural, uncolored Terra Cotta body which burns a variable light buff, and the background of the ornament is colored in a harmonious glazed tan color. The use of Terra Cotta without a slip or glaze covering reverts to the earliest days of Terra Cotta manufacture, and its revival today has all the attraction of novelty.

The Fuller Building at 57th Street and Madison Avenue, New York City, designed by Walker & Gillette for the George A. Fuller Company, is one of the most recent skyscrapers erected under the zoning regulations.

The setbacks are handled in a most ingenious way and the arrangement might be confusing to the eye except that each unit is defined by parapets and bands of black Atlantic Terra Cotta. The crowning feature of the tower is black Atlantic Terra Cotta supplemented by gray. The top of black Terra Cotta balances the black marble of the base and the gray repeats the color of the stone.

The Fuller Building marks the uptown trend of business. There are many skyscraping hotels and apartments in the vicinity, but the Fuller Building is the first office building of size to be erected in uptown New York east of Fifth Avenue.



Plate LXXII—Atlantic Terra Cotta

9842

S & W Cafeteria

Asheville, N. C.

DOUGLAS D. ELLINGTON, *Architect*

THE JOHN M. GEARY COMPANY, *Builders*

The shop front that occupies one section of the street front is harmonious but different in design to differentiate it from the cafeteria. The same Terra Cotta surface and colors are employed.

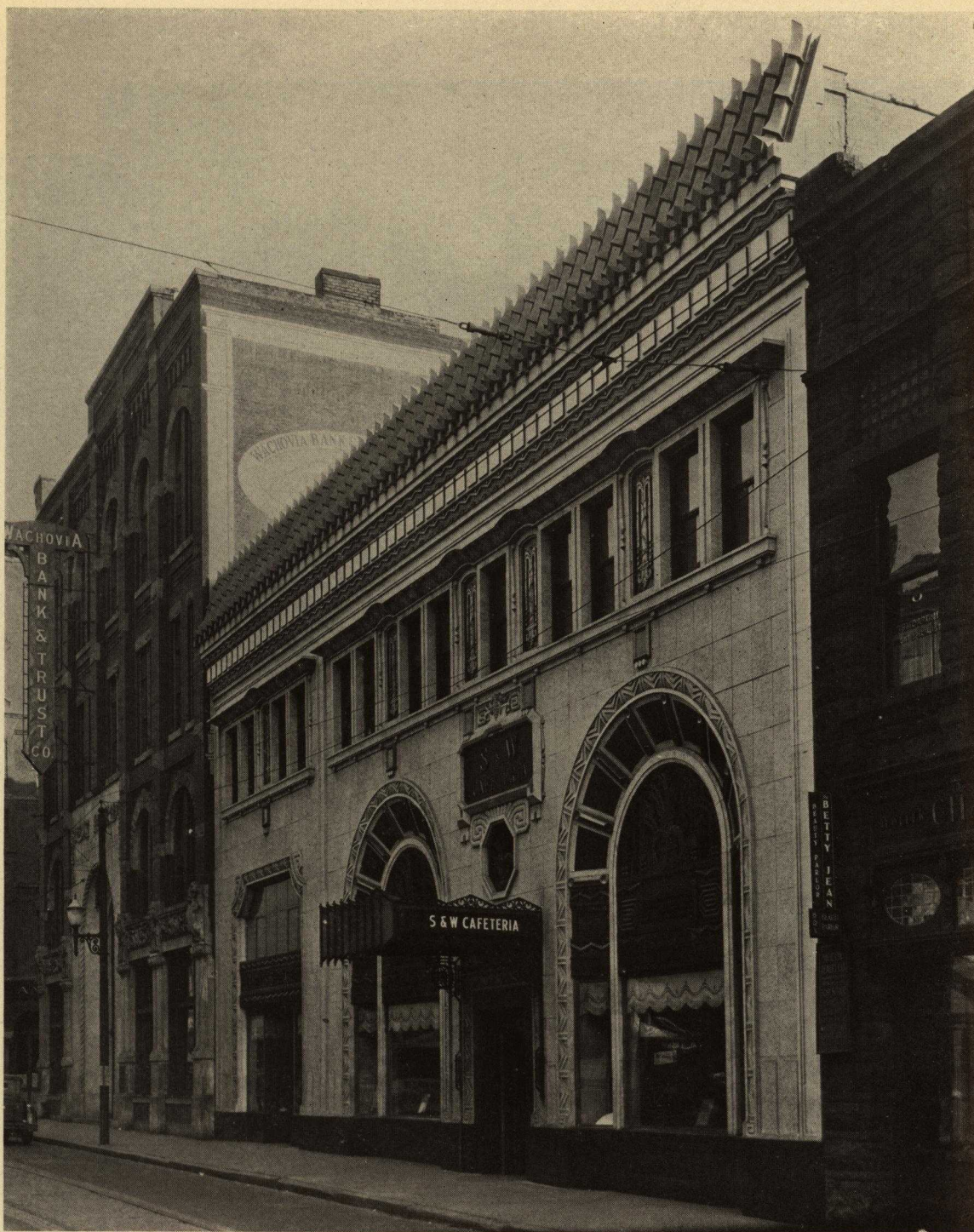


Plate LXXIII—Atlantic Terra Cotta

9842

S & W Cafeteria

Asheville, N. C.

DOUGLAS D. ELLINGTON, *Architect*
THE JOHN M. GEARY COMPANY, *Builders*

Warm buff body color decorated with brilliant colors adds a striking color note at the intersection of the two busiest streets in Asheville. Cheerfulness and cleanliness of appearance are definite assets to a restaurant.

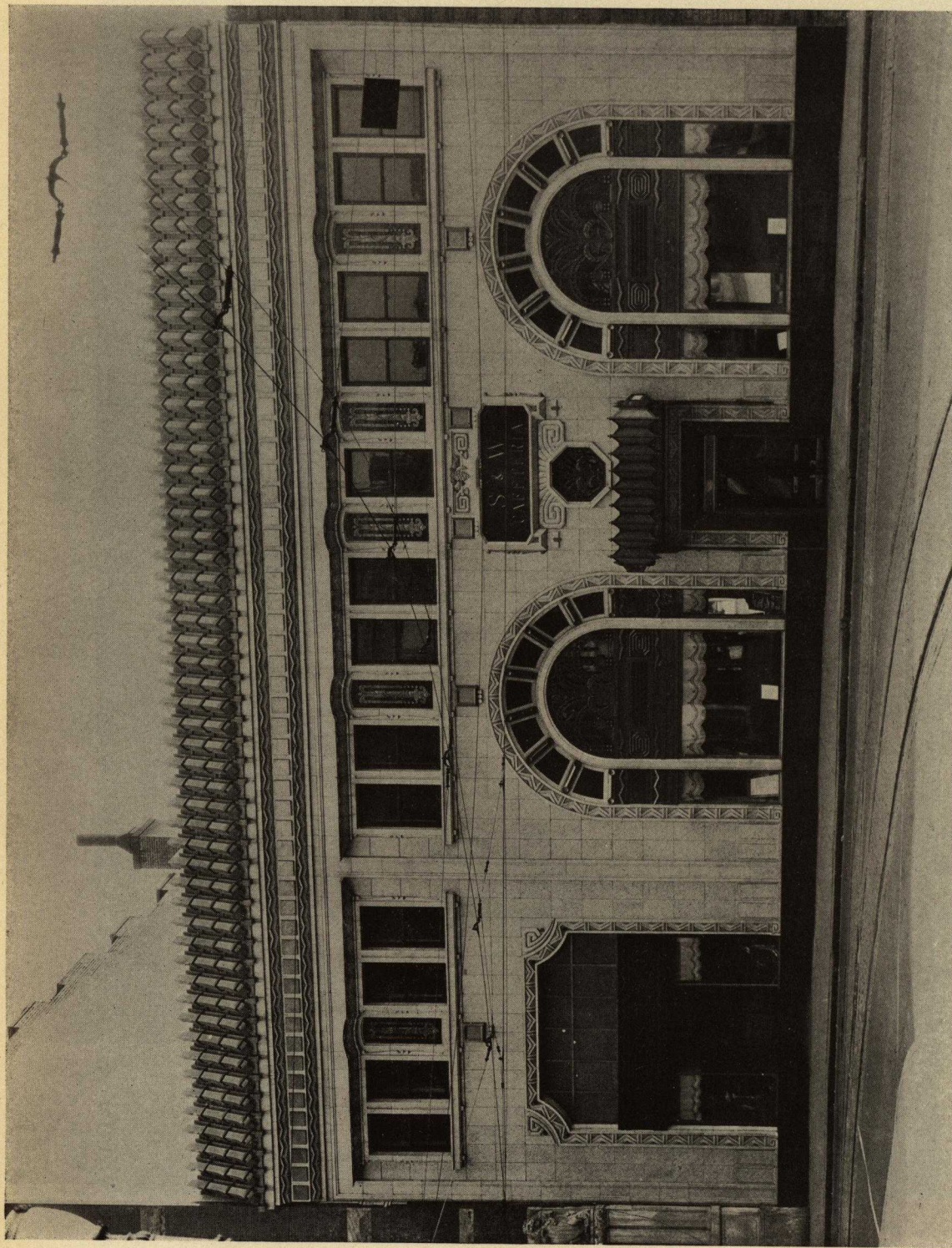


Plate LXXIV—Atlantic Terra Cotta

S & W Cafeteria

Asheville, N. C.

DOUGLAS D. ELLINGTON, *Architect*

THE JOHN M. GEARY COMPANY, *Builders*

Crowning the colorful facade of the S & W Cafeteria is a cornice of five color polychrome and a Terra Cotta roof tile decoration in aquamarine on the upper faces and green on the edges.



Plate LXXV—Atlantic Terra Cotta

S & W Cafeteria

Asheville, N. C.

DOUGLAS D. ELLINGTON, *Architect*

THE JOHN M. GEARY COMPANY, *Builders*

The interior is as clean and attractive as the exterior. The architect developed Terra Cotta interlocking tile of a special shape, and, by using three varying shades ranging from light buff to light tan, and by inserting polychrome panels at regular intervals, a very interesting pattern was obtained.



Plate LXXVI—Atlantic Terra Cotta

9842

S & W Cafeteria

Asheville, N. C.

DOUGLAS D. ELLINGTON, *Architect*
THE JOHN M. GEARY COMPANY, *Builders*

The massive piers of the interior are lightened and brightened by varying colors and a delicate pattern in Atlantic Terra Cotta.

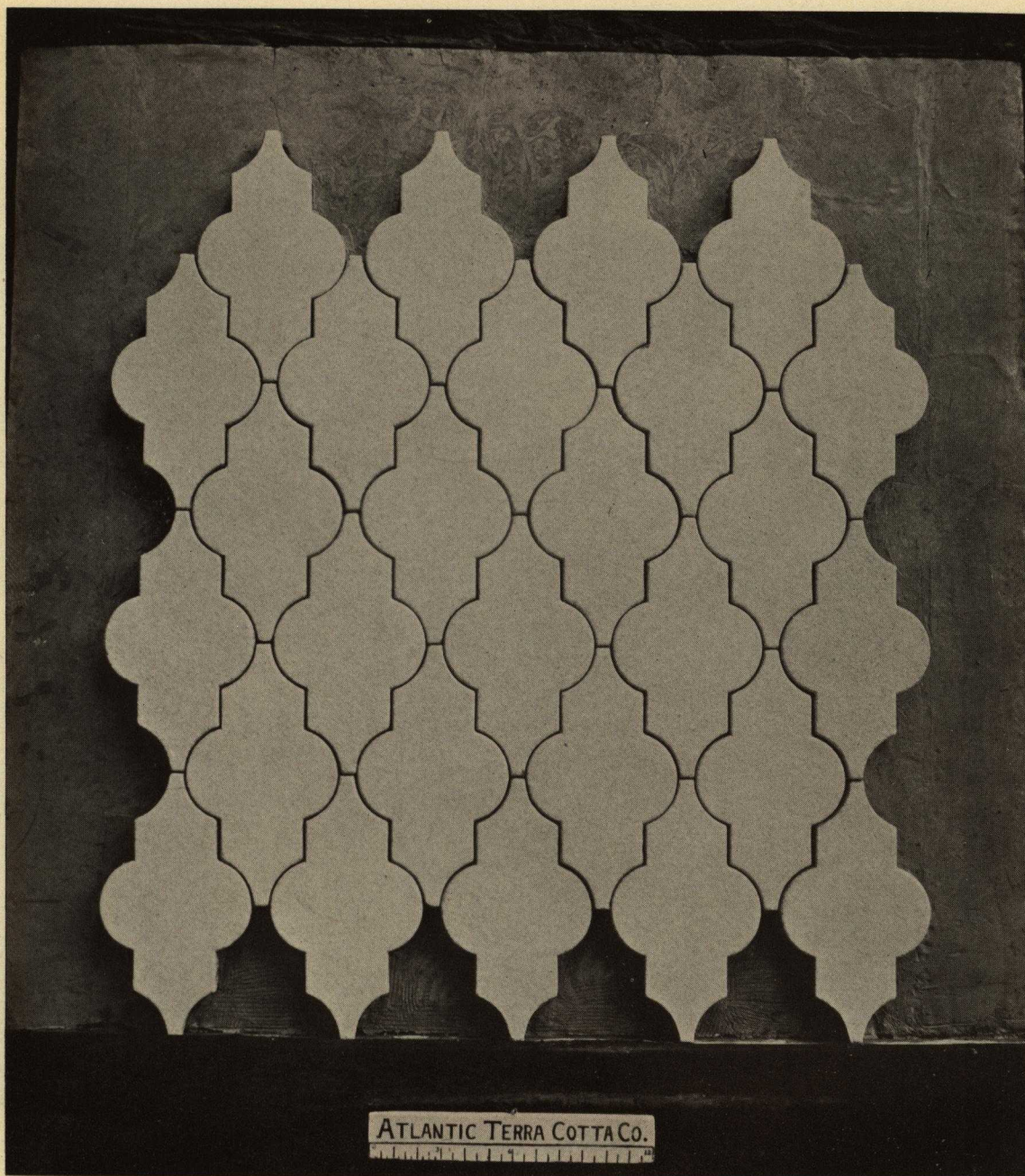


Plate LXXVII—Atlantic Terra Cotta

9842

S & W Cafeteria

Asheville, N. C.

DOUGLAS D. ELLINGTON, *Architect*
THE JOHN M. GEARY COMPANY, *Builders*

Shop model of interlocking Terra Cotta tiles. Mr. Ellington's design for interlocking tiles indicates the possibilities for work of this character in Atlantic Terra Cotta. The one foot rule at the bottom of the illustration shows the scale. The tiles are 12" high and 8" broad. Economy as well as architectural interest is a point about these tiles, for they can be made inexpensively and set easily and with great speed, another factor of economy. The construction drawing of the tile work will be found on the last page of this issue.



Plate LXXVIII—Atlantic Terra Cotta

S & W

Asheville

DOUGLAS D. ELLI

THE JOHN M. GEAR

Cleanliness, cheerfulness and clear lighting
surface of the Terra Cotta is slightly lumen-
glare; a pleasant and restful light for the
with Terra Cotta tile. Polychrome Terra
massive Terra Cotta



Cafeteria

W. N. C.

INGTON, *Architect*

COMPANY, *Builders*

ing characterize the S & W Cafeteria. The
ainous and reflects the light softly without
e eyes. The entire wall surface is covered
ra Cotta ceiling beams are supported by
piets in monochrome.

9842



Plate LXXIX—Atlantic Terra Cotta

9842

S & W Cafeteria

Asheville, N. C.

DOUGLAS D. ELLINGTON, *Architect*

THE JOHN M. GEARY COMPANY, *Builders*

Inside gallery showing the modern detail and the arrangement of the lighting system.
The ceiling is plaster with beams of Terra Cotta.



Plate LXXX—Atlantic Terra Cotta

S & W Cafeteria

Asheville, N. C.

DOUGLAS D. ELLINGTON, *Architect*

THE JOHN M. GEARY COMPANY, *Builders*

This view of the inside gallery shows the Atlantic Terra Cotta ceiling beams, lustrous gold contrasting with the buff body.



Plate LXXXI—Atlantic Terra Cotta

S & W Cafeteria

Asheville, N. C.

DOUGLAS D. ELLINGTON, *Architect*
THE JOHN M. GEARY COMPANY, *Builders*

The stairway is paneled with Terra Cotta tiles. The illustration shows the arrangement of the polychrome ceiling beams.



Plate LXXXII—Atlantic Terra Cotta

S & W Cafeteria

Asheville, N. C.

DOUGLAS D. ELLINGTON, *Architect*
THE JOHN M. GEARY COMPANY, *Builders*

The gallery on the street front is featured by windows with deep embrasures.
The plaster ceiling is an interesting example of modern art.

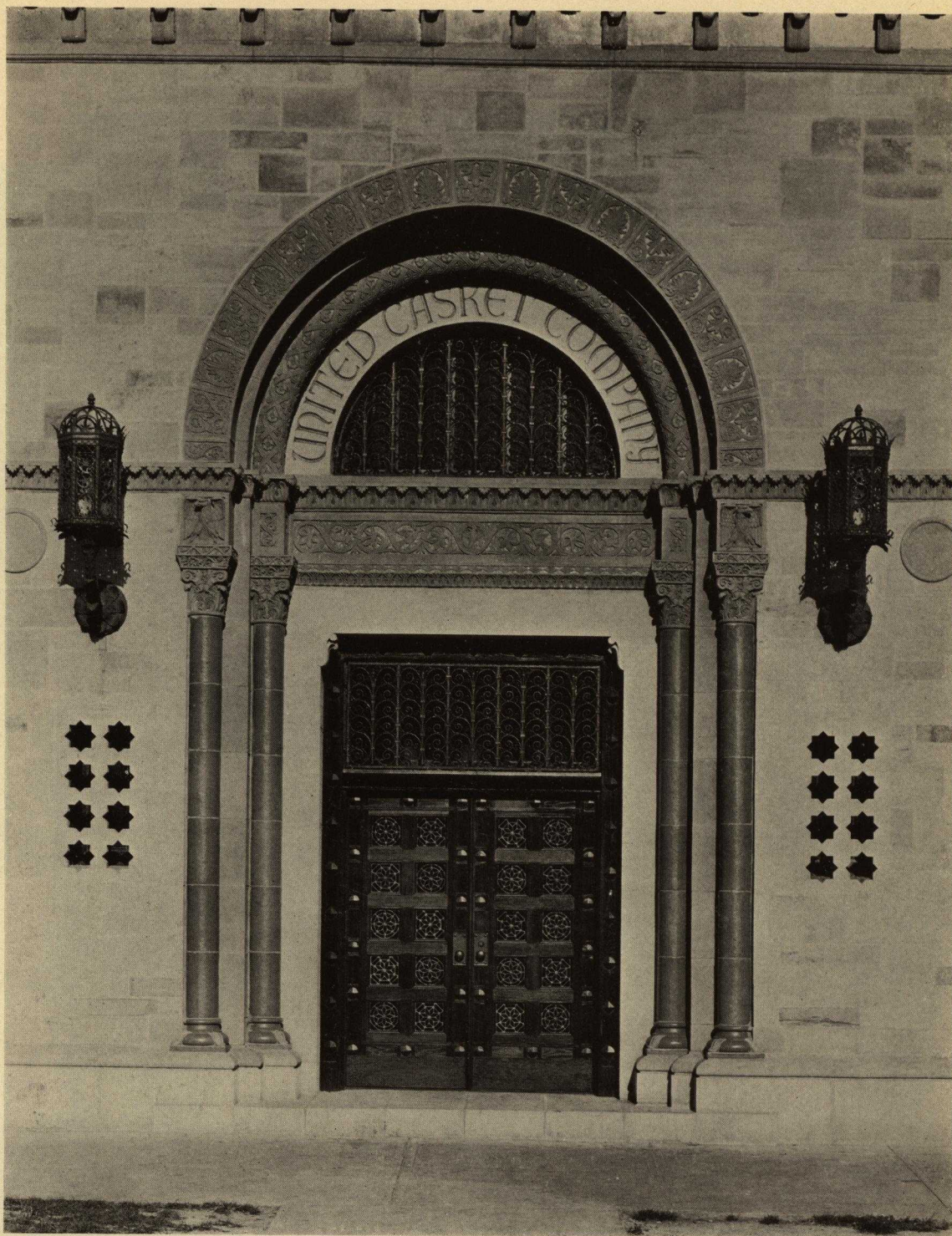


Plate LXXXIII—Atlantic Terra Cotta

9907

United Casket Company

Cincinnati, Ohio

E. H. KRUCKEMEYER & CHARLES R. STRONG, *Architects*
HENRY B. JACOB SONS COMPANY, *Builders*

A very effective combination of stone and Atlantic Terra Cotta. In this case the Terra Cotta for the main part is the natural varying buff of an unglazed, natural body. Light tan glaze is used for the background of modeled ornament and the engaged columns of the entrance.

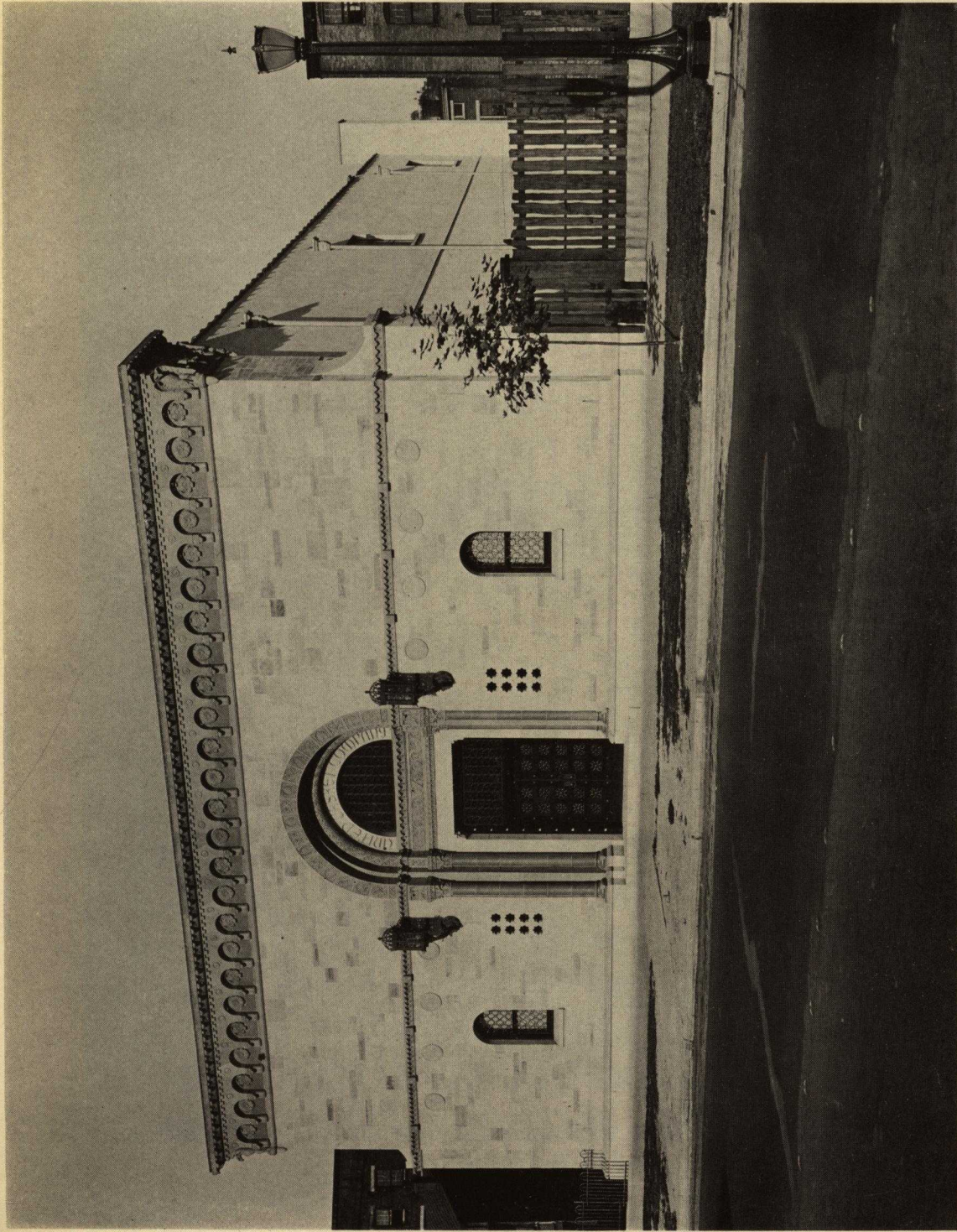


Plate LXXXIV—Atlantic Terra Cotta

United Casket Company

Cincinnati, Ohio

E. H. KRUCKEMEYER & CHARLES R. STRONG, *Architects*
HENRY B. JACOB SONS COMPANY, *Builders*

The use of unglazed Terra Cotta gives an archaic touch to this extremely interesting example of a building that presents an unusual problem in design. The architects have achieved quietness and dignity without sombreness.



Plate LXXXV—Atlantic Terra Cotta

9635

Fuller Building

57th Street and Madison Avenue, New York City

WALKER & GILLETTE, *Architects*

GEORGE A. FULLER COMPANY, *Builders*

The original Fuller Building, better known as the Flat Iron Building, at 23rd Street and Broadway, was faced entirely with Terra Cotta. In the new Fuller Building black Terra Cotta is used to define the setbacks and for decoration at the building's top. Contrasting with the gray stone, black Terra Cotta is thoroughly effective and it is used at the top to balance the base of black marble.



Plate LXXXVI—Atlantic Terra Cotta

9635

Fuller Building

57th Street and Madison Avenue, New York City

WALKER & GILLETTE, *Architects*

GEORGE A. FULLER COMPANY, *Builders*

An interesting arrangement of setbacks required by the Zoning Regulation is marked by bands of black Atlantic Terra Cotta. Black Terra Cotta is very useful to accent certain features of a building. In the present case black Terra Cotta accents the proportions and clarifies the mass arrangement.

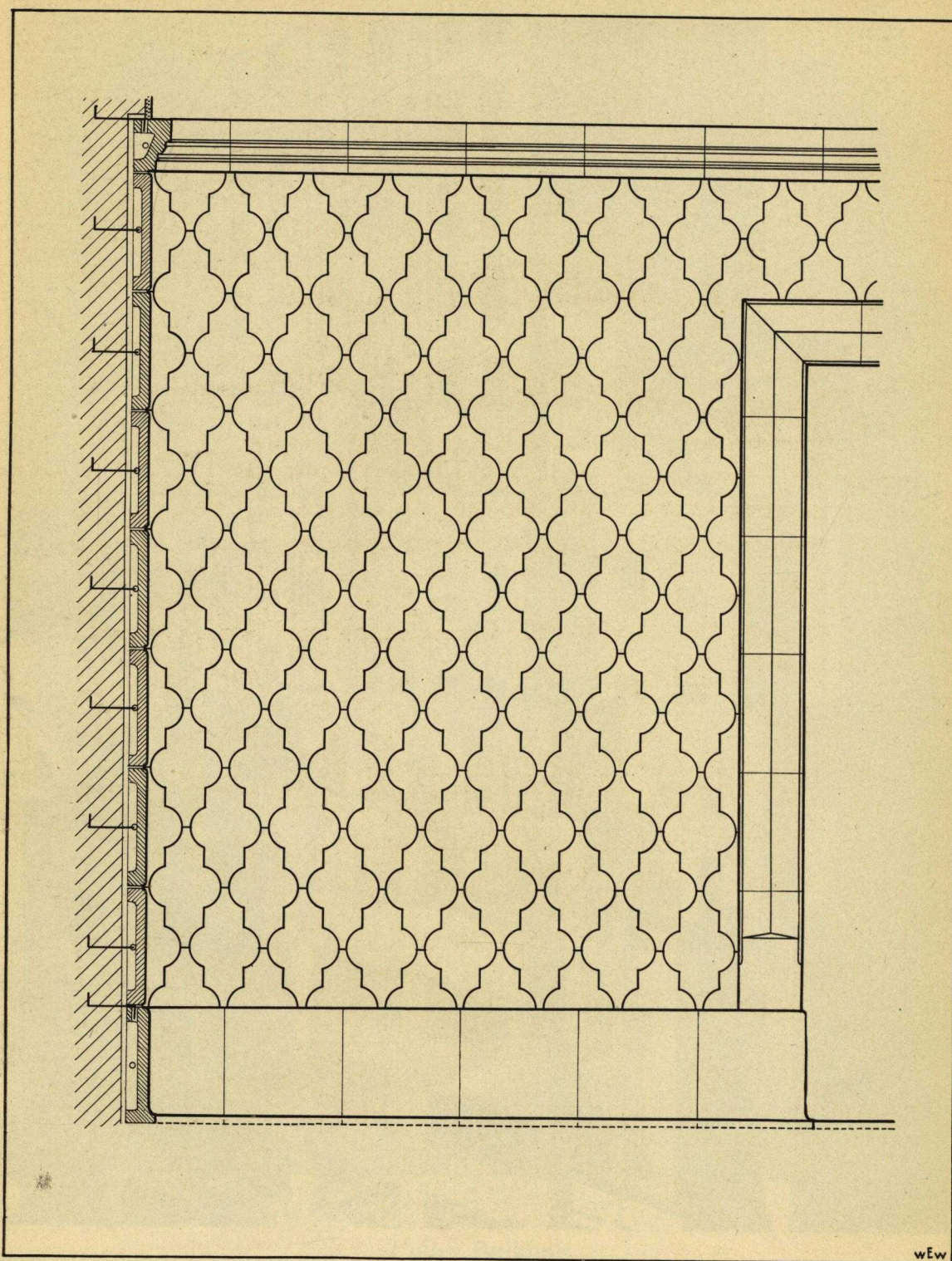


Plate LXXXVII—Atlantic Terra Cotta

9842

Construction Drawing of Interlocking Tile S & W Cafeteria

Asheville, N. C.

This is an unusually interesting treatment in Atlantic Terra Cotta, and economical because quantity production is possible. Any color, any texture and any shape of tile can be manufactured. Pattern in work of this kind is as important as form and color.

(The Atlantic Company will be glad to cooperate in developing wall units of Atlantic Terra Cotta for any definite project.)

Additional Chimney Pots

We have printed a supplement to the third edition of the Atlantic Chimney Pot Catalog, illustrating two new standard designs, including a louvre chimney pot, a new development of Smoked Top Chimney Pots, several installations of standard chimney pots, and several illustrations of specially made exceptionally large chimney pots.

Chimney Pot Catalog, price list and supplement will be sent on request.

Atlantic Terra Cotta Company
19 West 44th Street, New York

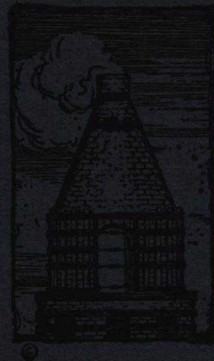
Atlanta Terra Cotta Company
Atlanta, Georgia

Only a Slight Advance *Well Worth It.*

A building with wall surfaces of an inexpensive material can use Atlantic Terra Cotta at a slight increase in cost and a vast improvement in appearance.

In such details as modeled sills and lintels, jambs and mullions, decorative entrances and windows in general; spandrels; frieze and cornice; coping; tracery parapets; sculptured panels and figures, Atlantic Terra Cotta is economical and thoroughly effective.

Nothing startling—Atlantic Terra Cotta and brick used together is standard practice, a practice that results in better buildings because *it gives the Architect more freedom in design.*



Atlantic Terra Cotta Company
19 West 44th Street, New York

Atlanta Terra Cotta Company
Atlanta, Georgia